HANDBOOK OF ENGLISH COMPOSITION

CARSON

HANDBOOK
OF
ENGLISH COMPOSITION

A COMPILATION OF STANDARD
RULES AND USAGE

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PREFACE

THE aim of this Handbook is to present under one cover the main requisites of good English, with the hope that it will be found a convenient code for accurate expression. The book is intended for two purposes: as a textbook for students in secondary schools and colleges who are well grounded in the essentials of English composition, and as a companion to a pocket dictionary. It is in no way offered as a substitute for either grammar or rhetoric, but rather as a brief, compact book of reference and direction. It includes standard rules and usage, and a few fundamental processes designed to secure accuracy and effectiveness in English composition. The aim has been to keep statements and illustrations, notes and exceptions, compact and yet definite, clear, illuminating, and interesting. An attempt has been made to include rules that are often violated, that settle doubtful points, that provide for fine distinctions, that point out the minute details of the printed page, and that attract attention

to the simplicity and eloquence of English speech.

As the title of the book signifies, these rules have been, in the main, compiled from standard authorities which are indicated in the Bibliography at the close of the book. No statement has place here that is not supported by some recognized authority; when authorities differ, an attempt has been made to choose that one best exemplified in the usage of the best modern literature. The author has tried to provide in notes and exceptions for differences between matters of accepted usage, such as a period at the end of a sentence, and matters of divided usage and preference, such as many details of capitalization and punctuation.

It is hoped that this Handbook may prove valuable in suggestion and useful for reference to students of English in high schools, colleges, and offices; and to all whose professions or occupations demand readiness in correct expression by spoken and written phrase; and further, that the many details collected under one cover will aid

the student in securing immediate results and in forming habits of accuracy. It may be said here that the book was used in its first and second editions in the University of Oregon for about ten years.

For the first revision I wish to acknowledge, with thanks, many valuable suggestions from Mrs. E. H. Spalding of Pratt Institute, Brooklyn; Professor A. H. Thorndike of Columbia University; Mr. Frank H. Vizetelly, Managing Editor of the *Standard Dictionary;* Mr. John Gill of Portland, Oregon; and the Honorable H. W. Scott, Editor of the *Portland Morning Oregonian.* I have included in this book Mr. Scott's Introduction to the first revision.

For this second revision additional matter is introduced under supplementary rules, illustrations, lists of words, other occasional revisions, and in sections under Chapter VIII, *Construction and Criticism*, having to do with words, sentences, paragraphs, and compositions. Also entirely new material is added under six brief appendixes. It is thought best to omit the

blank pages heretofore used. While many will miss these pages intended for supplementary work by student, teacher, and writer, it is hoped that all who use the book will find new values in this revision.

I wish to express my appreciation of the many kind comments and helpful suggestions from those who found the last edition of value. Language is constantly changing and growing, but close adherence to the fine distinctions in good usage helps to preserve its purity and contributes toward clarity of thought and vigor of expression.

LUELLA CLAY CARSON

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INTRODUCTION

TO write or speak any language correctly is an accomplishment to be gained only by close and patient study. The laws of language come to the learner only after he has acquired certain important details of grammatical usage and order, through study and instruction. These details are the first work. To speak or write with fluency and force, and yet with simplicity and correctness, requires close attention to the form and meaning of words, to their syntactical relations, to proper disposition of pauses, or punctuation marks, to study of flexibility, rhythm and smoothness in the arrangement of sentences, as well as to proportion and order in the distribution of the matter.

The purpose of this little book is to assist the student to learn the rules or laws of composition in English. In short space it supplies a mass of useful information. It is not a substitute for any extended system of grammar, yet it fixes attention on many points that should be acquired and estab-

lished in the memory, as the study of grammar proceeds. The object to be gained is ready, rapid, and unconscious use of correct forms. The merits of this little book procured its adoption by the School Text-Book Commission of Oregon last June, and it may be confidently commended for private use to all who desire to improve themselves in English composition.

H. W. Scott

[*Editor Portland Morning Oregonian*
1865–1872; 1877–1910]

HANDBOOK OF ENGLISH COMPOSITION

One of the greatest of all faults in speaking and writing is this: the using of many words to say little.—Cobbett.

The station of a syllable may cloud the judgment of a council.—De Quincey.

The first valuable power in a reasonable mind, one would say, is the power of plain statement, or the power to receive things as they befall, and to transfer the picture of them to another mind unaltered.
—Emerson.

After all, the chief stimulus of good style is to possess a full, rich, complex matter to grapple with.
—Pater.

I

CAPITALIZATION

Capitals

CAPITALS correctly used give meaning and distinction to composition. They should be employed sparingly, however, or the object of their use will be defeated.

1. General Rules for Capitals

The following words should begin with capitals:

Rule 1. The first word of every sentence.

Rule 2. The first word of every line of poetry.

Rule 3. The first word of an exact quotation in a direct form.

He said, "There will be war."

The Captain repeated his question: "Who will go?"

Rule 4. The first word of a formal statement of a resolution, a question, or a salutation.

Resolved: That the Cecil Rhodes Scholarships for the United States will accomplish the purpose of their founder.

The question is: Shall the bill pass?

To all those who may still keep me in remembrance, Greeting.

Capitals

RULE 5. The first word of every phrase or clause when separately paragraphed in a series of tabulated points.

(For illustration, see the table of contents of a modern book.)

RULE 6. The pronoun *I* and the interjection *O* should always be capitalized; the word *oh,* only when it begins a sentence.

RULE 7. Proper nouns and adjectives derived from proper nouns.

Chicago, France, Gladstone, Sistine Madonna.

Christian, Websterian, New-Yorker, French.

EXCEPTION. When by long usage the adjectives have lost all association with the nouns from which they are derived, they are not capitalized.

damask (from Damascus), india-rubber (from India).

RULE 8. The words *street, river, mountain, country, avenue,* etc., when used as an essential part of a proper name.

Columbia River, Washington Square, Twenty-third Street, Lake Michigan, New York City.

NOTE 1. *This is not, however, an invariable rule, as many textbooks of the present day show a tendency not to capitalize the essential word even when used with the proper name.*

NOTE 2. *The common noun used in a general sense*

after two or three proper names is not capitalized. *Capitals*

The Columbia and the Missouri rivers.

NOTE 3. *The common noun, placed before the proper name, is not capitalized if preceded by the definite article.*

The river Columbia, the city of New York.

RULE 9. *North, south, east,* and *west,* and their compounds, *northeast,* etc., when they refer to parts of the country and not simply to points of the compass or general direction.

Hundreds of young men born in the East are helping to build up the industries of the West.

The Atlantic Ocean is east of New Jersey.

RULE 10. Names of the days of the week and the months of the year; also, days of feasts and fasts, festivals and holidays, but preferably not names of seasons.

Tuesday, Christmas, Bank Holiday, Thanksgiving Day.

Washington's Birthday, which comes in February, will occur on Sunday this winter.

RULE 11. Words denoting family relationship, such as *father, aunt, cousin,* etc., when they are used with the proper name of the person, or without a possessive pronoun.

We always relied upon Uncle John for advice.

He depended upon Mother for counsel.

Capitals

NOTE. *When such words are used without the proper name and with a possessive pronoun, they are not capitalized.*

He turned to his brother for sympathy.

RULE 12. The various names and appellations of the Deity, of Jesus Christ, of the Trinity, and of the Virgin Mary.

God, the Supreme Being, Saviour, the Son of Man, Most High, the Holy Trinity, Mother of God, the Holy Ghost.

RULE 13. Pronouns referring to the Deity when used in direct address without an antecedent.

O Thou Christ, we beseech Thee to hear us.

NOTE. *The pronouns* thou, thy, thee, he, his, him, *referring to the Deity, are not capitalized in the Bible, but they should be capitalized in other works whenever there would otherwise be any doubt about the meaning.*

RULE 14. The words *Bible, Scriptures,* and all names of books and parts of the Bible.

St. Luke, Isaiah, The Acts of the Apostles, The Gospel according to St. Matthew, The Word of God, The Gospels.

NOTE 1. *Do not capitalize* gospel *when used for the whole New Testament.*

He preached the gospel for many years.

NOTE 2. *Do not capitalize* communion service, the holy communion.

Capitals

RULE 15. Words naming important events in history and epochs of time, famous documents, political parties, and religious bodies.

The Civil War, the Protectorate, the Constitution, the Petition of Right, the Whigs, Presbyterians.

Dr. Hale's *The Man Without a Country* may be considered one of the original documents of patriotism like the Declaration of Independence, Washington's Farewell Address, and Lincoln's Gettysburg Speech.

NOTE. *Do not capitalize the words* battle, peace, *and* treaty *in such expressions as* battle of Waterloo, treaty of Paris, *and* peace of Amiens.

RULE 16. Many common nouns, not capitalized ordinarily, are capitalized when treated as proper nouns or given special distinction.

Nation (for the people of the United States), Congress, House (for the House of Representatives), State (for one of the United States), the Church (a denomination), Parliament, the Court (for the judge), the Chair (for the chairman), the Administration, the Professor or the Doctor (referring to one previously named), the Consulate, the Legation, the School of Mines (as a branch of a certain university), the High School, the University.

NOTE 1. *Usage sometimes capitalizes the word* Varsity

Capitals *in accounts of games. An apostrophe is often used, as if the word were an abbreviation of* University.

The 'Varsity crew won.

NOTE 2. *In the by-laws, proceedings, or other publications of a college, club, society, company, or corporation, capitalize* college, club, *etc., when referring to the particular organization under consideration.*

The Company shall be called The Midland Manufacturing Company.

The College will give a course of lectures.

NOTE 3. *In common or general usage such words should not be capitalized.*

A congress of shippers, state papers, the church (a congregation).

The senior told his professor in the department of chemistry that he expected to withdraw from college.

RULE 17. The words *article* and *section* when followed by a numeral.

See Article VIII, Section 4, of the Constitution.

RULE 18. The article *the* when part of a name.

A committee was appointed to meet at The Hague.

It was printed in *The Outlook*.

RULE 19. Names of things or abstract qualities strongly personified.

Every moment Honor called him on, and Hope, enchanted, smiled, and waved her golden hair.

Capitals

NOTE. *If the idea of personality is not very distinct, the noun is not capitalized.*

He was ever controlled by honor.

True hope is swift, and flies with swallow's wings.

RULE 20. The name of a genus, class, or family in botanical and zoölogical works.

Carya alba (shellbark hickory).

Columba livia (rockdove).

NOTE 1. *Do not, as a rule, capitalize the name of the species. Usage, however, sometimes capitalizes the name of the species when it is clearly derived from a proper name, especially from the name of a person.*

Menticirrus americanus (a species of fish).

Lilium Washingtonianum (the Washington lily).

RULE 21. Geological terms when referring to ages, eras, and periods.

The Glacial period, the Triassic formation.

RULE 22. In medical works do not capitalize Latin terms, except at the beginning of a sentence or in quotations.

2. CAPITALIZATION OF TITLES

RULE 23. Capitalize the first word in the title of every book, periodical, play, picture, essay, poem, or article for magazine or newspaper, and usually every important word of the title.

Capitals

The Century Dictionary and Cyclopedia, Educational Review, The Last Supper, The Function of the President (title of an essay).

NOTE 1. *In long or complex titles the nouns always may be capitalized; important pronouns, verbs, participles, adjectives, and adverbs, usually; articles, prepositions, and conjunctions only when they have special significance.*

The Street of the Love of Friends (*The Atlantic Monthly*).

The Founder of an American School of Art (*The Outlook*).

View of the Trade Outlook taken by a Practical Merchant—Have We Seen the End? (*The Evening Post*).

The Man Without a Country (Edward Everett Hale).

NOTE 2. *Modern usage is modifying this rule, especially when applied to citations, summaries, running titles, and tables of contents. Recent English books of high merit exclude capitals from all words in a title except those that begin a sentence or are proper names. In order to set titles off from the context, they are usually italicized or else enclosed in quotation marks.*

RULE 24. Titles of honor or office before personal names should be capitalized.

General Grant, King Edward, Mayor Smith.

NOTE. *But nouns used as mere names of vocations should not be capitalized.* *Capitals*

The train was in charge of conductor Brown.

They interviewed engineer White.

RULE 25. Two capitals are needed in a compound title.

Attorney-General Olney, Vice-President Miller.

NOTE. *Do not capitalize* ex *prefixed to a title.*

The views of ex-President Cleveland.

RULE 26. A title referring to a person and used instead of his name thereby becomes a proper noun and should be capitalized.

He sent his credentials to the Governor.

The Pope gave his blessing.

Our Senator has returned from Washington.

NOTE. *But when the context shows that the title may be applied to two or more persons, the capital should not be used.*

He was a district attorney.

He wished to be a senator.

RULE 27. Titles of dignity or courtesy, when used in formal and ceremonious letters or addresses to dignitaries, are usually capitalized.

Your Honor, Her Majesty, His Royal Highness, His Excellency, Your Grace, Your Reverence.

NOTE. *Do not capitalize* your lordship, sir, your

Capitals

honor, madam, monsieur, *etc., when used as complimentary salutations within the text of a sentence or paragraph of dialogue matter.*

I appeal, sir, to you. What says your lordship?

RULE 28. Abbreviations of official titles, of college degrees, and of the names of learned societies are capitalized.

Charles Darwin, M. A., F. R. S.

NOTE. *College degrees when spelled out and standing alone are usually written without capitals.*

The degree of doctor of laws.

RULE 29. Names from foreign languages beginning with *de, du, d', le, la,* in French, *von,* in German, and *da, della, de',* in Italian, when not preceded by a title or a Christian name should be capitalized; as, *De La Fayette, Von Stein, De' Medici;* but when a title or a Christian name is used, do not capitalize the *de, von, da,* etc.; as, *Marquis de La Fayette, Baron von Stein, Catherine de' Medici.*

RULE 30. In official documents it is common to capitalize the titles of potentates, even when they follow the name.

Victoria, Empress of India.

NOTE. *When the title of an official follows his name, the capital need not be used for the title.*

Stephen A. Douglas, senator from Illinois.

Capitals

Rule 31. Capitalize *President*, also any synonymous term, when referring to the President of the United States.

Chief-Magistrate, His Excellency, Commander-in-Chief.

Rule 32. Capitalize *Speaker* when referring to the presiding officer of the lower house of Congress or of a state legislature.

Rule 33. Capitalize actual titles of governmental bodies and of superior courts.

Town Council, General Assembly, Supreme Court, Appellate Court, Court of Appeals.

Comment. Important words are sometimes capitalized to give emphasis, or to give some individual point of view, or mood. This exceptional use must be employed with discriminating taste and judgment.

Man's Unhappiness, as I construe, comes of his Greatness. — Carlyle.

II

PUNCTUATION

PUNCTUATION groups together the words that are closely joined in sense; it helps to point out grammatical relations, and to make a sentence intelligible. Punctuation marks should be put in as one writes, not inserted afterward.

1. The Comma

Comma

The comma is the most important symbol of punctuation and serves a great variety of purposes. To use it well requires constant care. Accurately employed, the comma is of value in guiding the reader to a correct and immediate understanding of the sentence structure and the subject matter.

A comma is used in the following instances:

Rule 1. After each but the last of a series of three or more words, or phrases, or short clauses, each of which has the same connection with what precedes or follows.

He was a poet, essayist, and dramatist.

Writers, teachers, and printers should understand punctuation.

NOTE. *Many writers omit the comma before the conjunction, except where the omission would leave the last two of the series unduly connected; as,* Writers, teachers and printers should understand punctuation, *would be an assertion to writers (as those addressed) that teachers and printers (those spoken of) should understand.**

EXCEPTION 1. When all the conjunctions are expressed, commas are not needed.

The new library building is stately and spacious and artistic.

EXCEPTION 2. When the members of the series are closely connected in sense, commas are unnecessary.

RULE 2. To separate adjectives in a series of co-ordinate adjectives.

My grandmother wore a beautiful, costly necklace.

NOTE. *When an adjective is joined so closely to its noun that a preceding adjective is felt to modify the phrase, a comma is not used.*

My grandmother wore a beautiful pearl necklace.

RULE 3. To separate contrasted words, phrases, or clauses, and words or phrases in pairs.

We live in deeds, not years.

They believed in men, not in mere workers in the great human workshop.

* *Vest-Pocket Manual of Printing*, published by *The Inland Printer.*

Comma

Sink or swim, live or die, survive or perish, I give my hand and heart to this vote.

Rule 4. To set off expressions in apposition, with or without the conjunction *or*.

The library, or study, has a sunny window facing the public park.

Washington, the first President, served two terms.

Rule 5. To set off transposed elements.

Why he did not subscribe, he would not tell us.

To the serene and healthy mind, life is full of purpose.

Note. *When the transposed element is short, the comma is often omitted.*

In 1849 gold was discovered in California.

Rule 6. To set off intermediate elements such as adverbs and short phrases when they break the connection between closely related parts of a sentence.

There are, however, four elements.

The most vigorous thinkers are, in fact, self-taught.

I saw her, I mean your sister, just a moment ago.

Rule 7. After a particle standing at the head of a sentence when the particle implies the relation of the sentence to something going before.

Lastly, the action is not feasible.

Still, I regretted the necessity for action.

RULE 8. After a word or words independently phrased beginning a sentence.

Fortunately, it happened so.

In a word, he was enthusiastic.

RULE 9. To set off an adjective, participle, or absolute phrase.

Awkward in his person, James was not able to command respect.

Trying to read everything, he skimmed through many books.

To confess the truth, I was much to blame.

RULE 10. To set off dependent and conditional clauses, commonly introduced by such words as *if, when, unless, though.*

If you would be revenged before your enemies, let your life be blameless.

When evil forces combine, the good forces must work together.

RULE 11. To set off a co-ordinate relative clause that merely explains or presents an additional thought, and that may be dropped without destroying the continuity of the sentence.

The emblem is a flag, which quickens loyalty and devotion.

Comma

He passed the glass to the visitor, who drank heartily.

NOTE 1. *Perhaps the most common fault in punctuation is that which fails to distinguish the explanatory from the restrictive clause. A restrictive relative clause that so limits the meaning of the antecedent as to be inseparable from it, is not set off by a comma.*

He who runs may read.

The belief that is based on facts and calm judgment is sure to gain respect.

RULE 12. To separate from a series of nouns a restrictive relative pronoun referring to each noun in the series.

We visited the house, the mill, and the store, that Jack built.

RULE 13. To separate the clauses of a compound sentence when the clauses are short and simple in construction and not subdivided by commas.

Day after day uttereth speech, and night unto night showeth knowledge.

RULE 14. To separate a long subject, consisting of a phrase or a clause, from its verb.

Knowledge of the theory of music, however expert that knowledge may be, and even an extraordinary mastery of technic, are two different things.

To refuse their kind offer of assistance after all that has passed and all they have done, would seem ungrateful. *Comma*

RULE 15. To separate the parts of a long, compound predicate.

Pine torches are not easily destroyed, and are within reach of any man who can wield an ax.

RULE 16. To separate two correlative expressions.

Though learned and experienced, yet the scientist was not assertive.

EXCEPTION. Two correlative expressions united by the conjunction *as* or *than*, are not separated by a comma.

Men are never so easily deceived as when they plot to deceive others.

He that ruleth his spirit is better than he that taketh a city.

RULE 17. To separate from a name the title or degree following it.

William Knight, LL. D.

EXCEPTION. The title *Jr.* or *Sr.* following a name is not usually preceded by a comma.

John Smith Jr.

RULE 18. To separate the day and month from the year, in writing dates.

June 27, 1919.

Comma

RULE 19. After *ah* and *oh*, but not after *O*. (See EXCLAMATION POINT, page 28, Rule 1, Note 4.)

RULE 20. To mark the omission of important words.

Telegraph if you can; if you can not, write.

His grandfather was born and bred in Scotland; his father, in Maine; and he, in Oregon.

RULE 21. Before and after short, direct quotations introduced into the body of a sentence.

He said, "Come in," in a pleasant tone.

NOTE. *The comma is generally omitted before the word* that *introducing an indirect quotation or similar construction.*

He says that he intends to live in California.

He knew now that all was ended.

RULE 22. To set off vocative words or expressions.

Venerable men, you have come.

It touches you, my son, as much as me.

You are facing danger, my lord.

EXCEPTION. If strong emotion is to be indicated, the exclamation point should be used instead of the comma.

Cowards! Would you kill women and children?

RULE 23. To set off causal clauses introduced by such words as *for, because, since,* etc.

Christianity raises men from earth, for it comes from heaven. *Comma*

Rule 24. To set off, in dialogue, quoted expressions introduced by *he said, saying,* etc.

He looked at her with a smile saying, "What then?"

Comment. In general, commas should always be used when they will be of service in unfolding the sense or in avoiding ambiguity. Their chief value is to point out clearly the leading and the subordinate parts of a sentence.

2. The Semicolon

A semicolon is used in the following instances: *Semicolon*

Rule 1. To separate members of a sentence when they are complex or loosely connected, or when they contain commas.

Writers should know how to punctuate, and should do it carefully; they alone can always be sure, with proper care, that the sense is not perverted by wrong pointing.

Men are not to be judged by their looks, habits, and appearances; they should be judged by their characters, and by their work.

The following officers were elected: Albert Prescott, President; John Mill, Vice-President;

Semicolon

James Carr, Secretary; and Rex Gray, Treasurer.

Rule 2. Between two clauses united by *for, but, and,* or an equivalent conjunction, the one clause perfect in itself, and the other added as a matter of inference, contrast, or explanation.

Economy is no disgrace; for it is better to live on a little than to outlive a great deal.

We wished to go in June; but there were reasons why we remained until July.

Rule 3. To separate clauses that have a common dependence. If the clause on which they all depend comes at the beginning of the sentence, the clauses should be separated from it by a comma; if it is placed at the end, the comma should be followed by a dash.

He desired and planned, that his children should be well educated; that they should be taught the value of labor; that they should know the satisfaction of self-reliance.

What discouragements and disasters had pursued them; what dangers they had feared; how they had schemed and toiled; what glorious success they had achieved,—all this he told us.

Rule 4. Before *as, namely, viz., e.g., i.e., to wit,* when they introduce an example of specification of particulars.

Semicolon

The ancient Greek language has been divided into four main dialects; namely, Attic, Ionic, Doric, and Æolic.

There are more convenient weights and measures than the English; e.g., the metric system of France.

NOTE. *Such introductory words or abbreviations are always followed by a comma.*

RULE 5. Sometimes to set off portions merely phrasal in form, in order to separate important details.

Of regular soldiers, there were nine thousand; of volunteers, a thousand; of priests, six hundred.

RULE 6. In general, to set off any clause expressing (a) explanation, (b) opposition, (c) repetition, (d) consequence, (e) contrast; and, in the more loosely related subject matter, (f) clauses of detail, or (g) common bearing. Let the writer observe these logical dependencies, and the semicolon supplies itself.

His misfortunes seemed only to purify his character; "sweet are the uses of adversity." [Repetition.]

The aspirations of our souls make this life often seem disappointing; the disappointments of this life compel us to long for a life beyond; and thus the very miseries of to-day anchor us to hopes for the future. [Consequence.]

3. The Colon

Colon The colon marks a wider separation than that marked by the semicolon. The colon has but one conventional use: to introduce that which has been prepared for.

The colon is used in the following instances:

Rule 1. To introduce a phrase or sentence added as an explanation of a word.

Rhetoric: exposition of the laws of effective discourse.

Rule 2. To introduce a series of statements or specifications when formally introduced by a general statement, or by *thus, as follows, this, namely,* etc.

We hold these truths to be self-evident: that all men are created equal; that they are endowed by their Creator with certain inalienable rights; that among these are life, liberty, and the pursuit of happiness.

The story is as follows: We were separated by a storm in the latitude of 73°.

Rule 3. When we wish to restate an idea in other words, or justify it by a definition, an explanation, or an illustration.

The House has gone farther: it has declared con-

ciliation admissible, previous to any submission on the part of America. *Colon*

This, then, is the power of art: to select the most fit, the best, and to mould these together so as to gain the ideal result and also the truth.

RULE 4. To separate members of a compound sentence subdivided by semicolons.

The banker would not consent to lend him the money; neither would he approve the plan: the nature of the speculation made the risk too great; it aroused suspicion.

RULE 5. To separate from a complete sentence a clause not introduced by a connective word, but definitely prepared for by the previous sentence.

And thus we bring the matter at once to this test: Is the evidence conclusive?

RULE 6. To introduce long, formal quotations when the connection is close.

At length he spoke: "Very well; you may go now and perform your duty."

NOTE 1. *If the quotation begins on a new line or occupies several paragraphs, the colon may be followed by a dash.*

I propose the following resolution: —

That, from the time when the general assembly, or general court, etc.

Colon

NOTE 2. *When the quotation depends directly on a preceding word, no stop is required.*

The boy never ceased shouting "Help him! Help him!"

RULE 7. A quotation incorporated in the text of a sentence is usually preceded by a colon, and it may begin with a capital letter.

Nothing can be more sophistical than this aphorism from Pope: Whatever is, is right.

RULE 8. After the complimentary salutation in a letter or an address.

Dear Sir:

(See LETTER-WRITING, page 156, Rule 4.)

4. THE PERIOD

Period

The period is used in the following instances:

RULE 1. To mark the completion of every sentence which is neither interrogative nor exclamatory.

RULE 2. After abbreviations.

D. D., viz., i. e., Mr., Mass.

RULE 3. After a heading at the beginning of a paragraph. In this place the period should be followed by a dash.

Personification.—This figure endows inanimate

things, or abstract ideas, with attributes of life and personality. *Period*

RULE 4. After roman numerals, except when they are used for numbering pages.

Carlyle's French Revolution, Vol. I. p. 205.

NOTE. *There is, however, a tendency to omit periods after roman numerals when used as figures, and also when used in names.*

The Pope, Leo XIII, recognized Newman's abilities.

RULE 5. After arabic numerals and after letters used in a tabulation for numbering paragraphs, or lists of particulars in the same paragraph.

1. Congress has power
   a. To levy taxes;
   b. To coin money.

NOTE. *When the numerals or letters are enclosed in parentheses, the period is omitted.*

1. The President has power to appoint
   (a) Ambassadors, ministers, and consuls;
   (b) Postmasters.

RULE 6. To denote an omission where it is not desired to give the whole of a quotation. The omission of part of a sentence, of a paragraph, or of any number of paragraphs may be indicated by *three* periods (called points). The omission of a line or stanza of poetry may be

Period indicated by a line of points, the number of points depending on the length of the line.

To gild refined gold, to paint the lily,
. . . . . .
Is wasteful and ridiculous excess.

COMMENT. The period is now omitted at the termination of lines in title-pages and programmes. It is usually omitted at the end of titles at the tops of pages, and at the heads of chapters.

5. THE INTERROGATION POINT

Interrogation Point *The interrogation point is used in the following instances:*

RULE 1. After every sentence or expression asking a direct question.

When will you come?

He asked, "What do you intend to do?" in a haughty manner.

NOTE 1. *In a direct quotation, the interrogation point is placed before the final quotation marks.*

NOTE 2. *Where the interrogation point is used in the middle of a sentence to point off distinct parts of a question, it is not followed by a capital letter.*

Shall a man obtain a wider horizon without broader knowledge? without deeper sacrifice?

What has he done to deserve public hatred? what trust betrayed? what crime committed?

Interrogation Point

NOTE 3. *An indirect question should not be followed by the interrogation mark.*

Henry asked what the price was.

RULE 2. In parentheses, to express doubt or uncertainty.

In the time of Homer 850 (?) B. C.

6. THE EXCLAMATION POINT

Exclamation Point

The exclamation point, when properly used, gives life and force to language. The Book of Job and the Psalms show that this mark is most effective when sparingly used.

The exclamation point is used in the following instances:

RULE 1. After interjections, and all words, phrases, and sentences that express an ardent wish, great surprise, strong emotion, or forcible command.

Would that we had continued to live in peace and poverty!

See, how the lightning flashes!

Forward, march!

NOTE 1. *The exclamation point may be used in the middle of a sentence, in which case it is not followed by a capital.*

Rouse, ye Romans! rouse, ye slaves!

NOTE 2. *When a sentence requires the exclamation*

Exclamation Point

point at the end, the point may be omitted after the interjection and a comma used in its place.

Alas, for the deed!

Note 3. *In a series of exclamatory phrases where the climax is held to the end, only one sign of exclamation is necessary.*

How hopeful, how earnest, how ambitious, he looked as he read the valedictory!

Note 4. O *is preferred to* oh *where used as a mere sign of the vocative, and the exclamation mark should follow the vocative.* Oh *is preferred as an interjection expressive of pain, woe, or surprise, and should usually be immediately followed by the exclamation point.*

O Scotia! my dear, my native soil!

Oh! it is only the messenger.

Rule 2. After words of address, when strong emotion is indicated.

Romans! Strike for your hearths and homes!

Rule 3. To express doubt or sarcasm.

He an honorable man!

7. The Dash

Dash

The dash is used in the following instances:

Rule 1. When the thought of the sentence is suddenly interrupted or suspended, or is given an unexpected turn.

Greece, Carthage, Rome—where are they?

Dash

Cæsar had his Brutus, Charles the First his Cromwell, and George the Third — may profit by their example.

RULE 2. Before an informal enumeration, or after such an enumeration, to denote the summary completing the thought of the sentence.

All are here, — saints, heroes, and warriors.

Saints, heroes, warriors, — all are here.

RULE 3. To set off a parenthetical clause which, because of its close relation to the rest of the sentence, cannot be set off by parentheses.

NOTE. *Commas should not be used before the dashes unless a comma would be necessary if the sentence included between the dashes were omitted.*

These charming poems — the first that tell of the vast western plains — are full of vivid pictures.

She is just the mother, — our own dear, patient, loving little mother, — unlike every one else in the world.

RULE 4. After a heading at the opening of a paragraph. (See THE PERIOD, page 24, Rule 3.)

Topic Sentence. — The opening sentence usually introduces the topic of a paragraph.

RULE 5. Before an authority when it follows a quotation.

Build your own world. — EMERSON.

NOTE. *Recent usage often omits the dash.*

Dash

RULE 6. To indicate inclusion of time or space when used to connect numbers. The numbers given and all those intervening are counted.

1860–1890; pp. 17–23; Vols. I.–V.; the numbers 4–25; $100 $150; 1500–1700 inhabitants.

COMMENT. In general, in any long sentence having the same statement repeated in many forms and with much detail, a judicious use of the dash may unwind the apparent entanglement of words.

8. PARENTHESES AND BRACKETS

Parentheses and Brackets

The parenthesis is neglected as a mark of punctuation. In some instances there is no absolute choice between commas and parentheses and between parentheses and dashes. But in many cases parentheses may be useful to give significance to parts of a sentence. (See The Contributors' Club in any number of *The Atlantic Monthly* for uses of the parenthesis.)

RULE 1. Parentheses are used to enclose an explanation or other matter, which, though not an essential part of the sentence, adds to its clearness.

He died leaving four children (John, Charles,

Parentheses and Brackets

Mary, Thomas,—the eldest not yet twelve years of age) inheritors of his estate.

The ignorant gardener always gave the scientific names (and it sounded odd to hear him pronounce the genus and species) for every tree in the garden.

Rule 2. Brackets are used to enclose interpolations, corrections, notes, or explanations made by writers in quotations from others.

He [Mr. Marley] came early in the evening [7 p. m.] and began to tell me—[here the account breaks off].

I want you to take controll [control] and learn [teach] my boys something.

It is not a question of arbitration, but of conciliation. [Prolonged applause.]

Rule 3. Parentheses always enclose remarks apparently made by the writer of the text. Brackets enclose remarks certainly made by the editor or reporter of the text.

I hope to read (and by that I mean to prepare for examination) throughout the summer.

I hope to—[here was an illegible word] the lonely journey.

Rule 4. Parentheses are sometimes used to give names, or quoted words, of authorities. (See Capitalization, page 8, Rule 23, Note 1.)

Parentheses and Brackets

RULE 5. A complete sentence enclosed in parentheses should have the point inside the parenthesis; when part of a sentence is so enclosed, the point should be after the parenthesis.

Put down the word *senator* when used alone. ("Put down" is a printer's term meaning "use a small initial letter.")

St. Paul used many parentheses (meaning the enclosures, not the marks).

9. THE APOSTROPHE

Apostrophe

The apostrophe is used in the following instances:

RULE 1. To denote the possessive case of common and proper nouns and of a few indefinite pronouns.

the lady's hat, the ladies' hats, this one's opinion.

NOTE 1. *Singular nouns and plural nouns that end in any letter but* s *form the possessive by adding the apostrophe and* s. *Plural nouns that end in* s *take the apostrophe only.*

man's glove, men's meeting, children's room.

boys' games, horses' trappings.

NOTE 2. *Singular nouns that end in* s *often take the apostrophe only, to avoid the hissing sound.*

for goodness' sake, in Jesus' name.

Apostrophe

NOTE 3. *There is no apostrophe in the possessive pronouns*, its, his, hers, ours, yours, theirs. (It's *is a contraction for* it is.)

RULE 2. To mark the omission of a letter or of letters in a word, and sometimes of a word.

Thou ling'ring star.

What's o'clock?

I've, o'er, e'er.

RULE 3. To denote the elision of the century in dates.

The class of '19 won the pennant.

RULE 4. To denote the plural of letters and figures.

Mind your p's and q's.

Your 4's and 7's are hard to distinguish.

NOTE. *The plural of the words* two, three, *etc., is formed regularly:* twos, threes, *etc.*

10. QUOTATION MARKS

Quotation Marks

Quotation marks (" ") used discreetly are very helpful, but when used too frequently they disfigure a page and confuse the reader.

RULE 1. Quotation marks are used to indicate the exact words of a passage quoted from another writer, so that the reader can at a

Quotation Marks

glance separate the words quoted from those of the author.

NOTE. *Every writer should, as a rule, acknowledge through quotation marks, or by statement, the use of the exact words of another author. A violation of this ethical law is called plagiarism and may be an infringement of copyright.*

EXCEPTION. It is not necessary to use quotation marks when the passages quoted are so familiar as to be common possessions, such as many phrases in the Bible, in Shakespeare, Milton, and other classic works in literature.

But the greatest of these is charity.

All the world's a stage.

RULE 2. Titles of short stories, articles, poems, pictures, etc., are either quoted or italicized. The best present usage, however, favors the use of quotations. Care should be taken to give with precision the exact words of a title.

Poe's "The Fall of the House of Usher."

EXCEPTION. When such titles are well known, it is not necessary to use quotation marks.

He gave his brother a copy of Paradise Lost for Christmas.

NOTE. *Present usage favors the use of italics for titles of books, newspapers, and magazines.*

He subscribed for *The Evening Post* and *The Dial.*

Quotation Marks

Rule 3. When one quotation occurs within another, single marks should be used for the enclosed quotation.

Mary's tones trembled as she read these words: "My brother exclaimed in agitation, 'Christopher will pay every cent,' and then he broke down and wept."

Rule 4. When a quotation is broken by a parenthetical expression, the different parts of the quotation should be enclosed in quotation marks.

"Bring forth," cried the monarch, "the vessels of gold."

Rule 5. When special attention is invited to any word or expression, it may be enclosed in single or double quotation marks.

By 'experiment' (or "experiment") is meant the process of altering the arrangements presented by nature.

Rule 6. In a series of quoted paragraphs or stanzas of poetry the marks of quotation are used at the beginning of each paragraph or stanza, but at the close of only the last paragraph or stanza.

11. The Hyphen

Hyphen *A hyphen is used in the following instances:*

Rule 1. At the end of a line when a part of the last word is carried over to the next line.

Note. *In dividing words, syllables should never be broken.*

Rule 2. Between the parts of a compound word that has not by usage become a single word.

to-day, to-night, to-morrow, good-by.

Rule 3. To separate two similar vowels which are to be pronounced separately.

re-enact, co-ordinate, pre-eminent.

Note. *Sometimes the diæresis is used instead of the hyphen, especially when the vowels to be separated are different.*

coördinate, preëminent, aërial.

Rule 4. When the meaning or pronunciation would be obscured without the hyphen.

re-collect, re-instate, re-cover.

12. The Caret

Caret Our English word *caret* has the same form as the Latin word *caret*, which means "there is wanting."

Caret

RULE. If a letter, a word, or an expression is omitted, a caret (^) is written, with the point up, where the omission occurs, and the omitted part is interlined above, or inserted on the margin.

r
Phases.
^
self
To thine own be true.
^
His eyes were dark and very fine, and his de-
accompanied his words
lightful voice like music.
^

III

ITALICS

Italics

ITALICS should not be overused. The frequent employment of italics for mere emphasis, generally indicates lack of definite thought and skill in composition. One line drawn underneath any written word is understood as a direction to print that word in italics.

Rule 1. Foreign words and expressions not incorporated in the English language are usually italicized whenever they occur in an English sentence.

The evidence is, *prima facie*, convincing.

Note 1. *Foreign words and phrases that have been practically incorporated in the English language, are now set in roman letters.*

Alma mater, verbatim, chaperon, vice versa.

Note 2. *The common Latin abbreviations*, e. g., i. e., etc., viz., *are usually printed in roman.*

Rule 2. Words when spoken of by name should be italicized or enclosed in single (or double) quotation marks.

The noun *house* (or 'house,' or "house") is the subject of the sentence.

The title *Reverend* (or 'Reverend,' or "Reverend") is given to clergymen. *Italics*

Rule 3. Italics are generally used instead of quotation marks for the titles of books, magazines, and newspapers. (See Quotation Marks, page 34, Rule 2, Note.)

Have you read Winston Churchill's *A Far Country?*

For examples of the best modern English prose study pages of *The Atlantic Monthly* and *The Nation.*

Rule 4. In botany and zoölogy, the scientific name is composed of two words denoting the genus and the species. The generic name precedes and is usually printed in italics, while the specific name following must always be so printed. These two words should be separated by a comma from the authority for the name.

Magnolia grandiflora, Linn. (Magnolia).

Foreign Expressions

The following words and phrases from foreign languages are now so common as to be set in roman. Note the preferred spelling:

ad valorem	alias	alma mater
aid-de-camp	alibi	apropos

Italics

beau ideal	débris	régime
billet-doux	début	rendezvous
bona fide	dilettante	rôle
café	dramatis personæ	savant
carte blanche	ennui	status quo
chaperon	fête	verbatim
chargé d'affaires	gratis	via
chiaroscuro	pro rata	vice versa
contra	protégé	viva voce

IV

ABBREVIATIONS

Abbreviations

IN formal composition, or even in friendly letters, most abbreviations should be avoided as far as possible.

RULE 1. Every abbreviation should be followed by a period.

RULE 2. *Mr., Mrs., Messrs., Mt., St.* (for Saint), are common when used before proper names.

NOTE. Mr., Mrs., *and* Messrs. *should not be spelled out.*

RULE 3. *The Hon., The Right Hon., The Rev., The Right Rev., Dr., Pres., Prof., Gov.,* may be used if the surname following is accompanied by a forename or initials.

The Hon. (or The Honorable) John Marshall.

The Rev. (or The Reverend) Theodore Parker.

Dr. John (or J. A.) Smith, Prof. J. N. Brown.

NOTE 1. *It is more courteous to spell out all the words in this list, and those that can be used with a surname only must be spelled out when so used.*

Doctor Smith, Governor Gates, Professor Brown.

NOTE 2. Honorable *and* Reverend *and their abbreviations should be preceded by* The *and should never be used with a surname alone;* Mr. *should be inserted if other names or initials are lacking.*

Abbreviations

The Honorable (or The Hon.) John B. Miller; not *Hon. Miller* or *The Hon. Miller*.

The Reverend (or The Rev.) Mr. Jones; not *Rev. Jones* or *The Rev. Jones*.

Rule 4. When the abbreviations of military titles — *Gen.*, *Col.*, *Maj.*, *Capt.*, and *Lieut.* — are used, they must be followed by the full name.

Col. Thomas Anderson, Capt. J. M. Manning.

Note. *It is always better to write out these words, and if only a surname follows they* must *be written out.*

Colonel Anderson, Captain Manning.

Rule 5. Honorary degrees and titles after a name, or initial letters indicating membership of a society, as *A.B.*, *D.D.*, *M.P.*, *F.R.S.*, *Sr.*, *Jr.*, and *Esq.*, should each be followed by a period.

John Belcher, LL.D., F.R.S.

Rule 6. Do not abbreviate given names in formal writing.

Rule 7. Do not abbreviate the name of a business firm. The abbreviation *Co.*, as in *The Century Co.*, must be so used only when it is the company's approved form of imprint and signature.

Rule 8. When the numerical day of the month precedes the name of the month, the

th or *d* should follow the figure; when it follows the name of the month, the *th* or *d* is not required. *Abbreviations*

10th April, 22d April; April 10, April 22.

Note 1. *The abbreviations* 2d *and* 3d *are more acceptable than* 2nd *and* 3rd.

Note 2. *In ordinary writings all dates should be in arabic figures; but when the dates appear in formal notes and legal documents, words should be used.*

The tenth day of April.

Rule 9. In writing numbers, round sums are usually spelled out. Figures, however, are used sometimes: (a) when a number reaches into thousands or higher, with a comma setting off every three digits from the end, counting from right to left; (b) when, as in statistics, it is desirable that the numbers should readily catch the eye; (c) to express dollars and cents and per cents, in order that they may more readily catch the eye.

He left twenty thousand dollars to the woman's college.

His will divided a fortune of $2,350,000.

She always set aside every month for living expenses $30, for clothing $10, for charities $10, for pleasure $10, and for the savings bank $40.

He deposited $50.25 and received 4% interest.

Abbreviations

Rule 10. Do not use the sign $ and figures for sums less than one dollar.

He paid seventy-five cents for each.

Rule 11. All words to express time should be spelled out. Time may be expressed in figures also.

Nine o'clock, half-past nine; 9.30, 9.45.

Note. *Never write* half-past 9 *or* 9 o'clock, *using both words and figures.*

Rule 12. Never write *this p.m.* Say *this afternoon.*

Rule 13. A number used to name an hour of the day or a person's age is usually spelled out.

They were asked to come at two o'clock the day Mary was twenty-one years of age.

Rule 14. In abbreviating measures of capacity, weights, distance, or time, it is not necessary to add an *s* for the plural.

gal. (for gallon or gallons).
yr. (for year or years).

Rule 15. Roman numerals may be used to designate rulers.

George V. of England. (See The Period, page 25, Rule 4, Note.)

Rule 16. In foot-notes, citations, etc., abbre-

viations and numerals are commonly used, and commas after such expressions are frequently omitted. *Abbreviations*

Ruskin: *Mod. Painters*, Vol. I. Part II.

Sec. I. chap. vii. pp. 237–239.

W. D. Hyde: "The New Ethics," *The Atlantic Monthly*, Nov. 1902, p. 579.

Rule 17. In abbreviating scriptural references write as follows:

II Chron. v: 2–6 (or 2 Chron. 5: 2–6), Matt. xxvii: 3–10 (or Matt. 27: 3–10).

Official Abbreviations

Official abbreviations of names of states, territories, and territorial possessions:

Ala.	Alabama.	Ky.	Kentucky.
Ariz.	Arizona.	La.	Louisiana.
Ark.	Arkansas.	Mass.	Massachusetts.
Calif.	California.	Md.	Maryland.
Colo.	Colorado.	Mich.	Michigan.
Conn.	Connecticut.	Minn.	Minnesota.
D. C.	District of Columbia.	Miss.	Mississippi.
		Mo.	Missouri.
Del.	Delaware.	Mont.	Montana.
Fla.	Florida.	N. C.	North Carolina.
Ga.	Georgia.	N. Dak.	North Dakota.
Ill.	Illinois.	Nebr.	Nebraska.
Ind.	Indiana.	Nev.	Nevada.
Kans.	Kansas.	N. H.	New Hampshire.

Abbreviations

N. J.	New Jersey.	S. Dak.	South Dakota.
N. Mex.	New Mexico.	Tenn.	Tennessee.
N. Y.	New York.	Tex.	Texas.
Okla.	Oklahoma.	Va.	Virginia.
Pa.	Pennsylvania.	Vt.	Vermont.
P. I.	Philippine Islands.	Wash.	Washington.
		Wis.	Wisconsin.
P. R.	Porto Rico.	W. Va.	West Virginia.
R. I.	Rhode Island.	Wyo.	Wyoming.
S. C.	South Carolina.		

NOTE 1. Alaska, Guam, Hawaii, Idaho, Iowa, Maine, Ohio, Oregon, Tutuila, *and* Utah *should not be abbreviated.*

NOTE 2. *In writing addresses, it is better never to abbreviate.*

ABBREVIATIONS COMMONLY USED

For a more complete list consult any standard dictionary.

A. B. *or* B. A. (Lat. *Artium Baccalaureus*), Bachelor of Arts.

A. D. (Lat. *Anno Domini*), in the year of our Lord.

ad lib. (Lat. *ad libitum*), at pleasure.

æt. (Lat. *ætate*), aged.

A. M. *or* M. A. (Lat. *Artium Magister*), Master of Arts.

a. m. (Lat. *ante meridiem*), before noon.

Anon., Anonymous.

B. C., before Christ.

B. S. *or* B. Sc., Bachelor of Science.

Cantab. (Lat. *Cantabrigia*, Cambridge; *Canta-*

Abbreviations

brigiensis, of Cambridge), of Cambridge University, England.
C. E., Civil Engineer.
cf. (Lat. *confer*), compare.
ch. *or* chap., chapter.
D. C. L., Doctor of Civil Law.
D. D., Doctor of Divinity.
do., ditto.
Dr., Doctor, debtor.
D. V. (Lat. *Deo volente*), God willing.
Ed., Editor.
e. g. (Lat. *exempli gratia*), for example.
Esq., Esquire.
et al. (Lat. *et alii* or *alia*), and others.
etc. (Lat. *et cetera*), and so forth.
Fec. (Lat. *fecit*), he (*or* she) made it. (Used on paintings and sculptures.)
F. R. S. Fellow of Royal Society.
i. e. (Lat. *id est*), that is.
Jr., Junior.
LL. B. (Lat. *Legum Baccalaureus*), Bachelor of Laws.
LL. D. (Lat. *Legum Doctor*), Doctor of Laws.
loc. cit. *or* l. c. (Lat. *loco citato*), in the place (*or* work) before cited.
m. (Lat. *meridies*), noon; mile.
M. (Fr. *Monsieur*), Mr.
M. C., Member of Congress.
M. D. (Lat. *Medicinæ Doctor*), Doctor of Medicine.
Mgr. (Fr. *Monseigneur*), title used in the Roman Catholic Church.
Mlle. (Fr. *Mademoiselle*), Miss.

Abbreviations

MM. (Fr. *Messieurs*), plural of M. (*Monsieur*).
Mme. (Fr. *Madame*), Mrs.
M.P., Member of Parliament.
MS., Manuscript; MSS. plural. (Even capitals.)
N.B. (Lat. *nota bene*), note well.
Oxon. (Lat. *Oxonia*, Oxford; *Oxoniensis*, of Oxford), of Oxford University, England.
Ph.D. (Lat. *Philosophiæ Doctor*), Doctor of Philosophy.
Pinx. (Lat. *pinxit*), he (*or* she) painted it. (Used on paintings.)
p.m. (Lat. *post meridiem*), after noon.
P.P.C. (Fr. *pour prendre congé*), to take leave.
pro tem. (Lat. *pro tempore*), for the time being.
P.S. (Lat. *post scriptum*), postscript.
q.e.d. (Lat. *quod erat demonstrandum*), which was to be proved or demonstrated.
q.e.f. (Lat. *quod erat faciendum*), which was to be done.
q.v. (Lat. *quod vide*), which see.
Rt. Rev. (Right Reverend), title used for an Episcopal Bishop.
R.S.V.P. (Fr. *répondez, s'il vous plaît*), answer, if you please.
Sculp. (Lat. *sculpsit*), he (or she) sculptured *or* engraved it. (Used on sculptures or engravings.)
S.P.Q.R. (Lat. *Senatus Populusque Romanus*), The Senate and the Roman People.
Sr., Senior.
vid. (Lat. *vide*), see.
viz. (Lat. *videlicet*), namely.
vs. (Lat. *versus*), against.

V

SYLLABICATION

Syllabication

SYLLABICATION is important as showing the proper manner of dividing words at the end of lines and the correct pronunciation of words. No two authorities agree upon rules for dividing all words into syllables. Only a few suggestions for guidance are set down here.

Rule 1. Always avoid unnecessary divisions of words.

Rule 2. Always avoid dividing the proper name of any person or place.

William P. Marshall of Ohio (not Wil-liam P. Marshall of Ohio, or William P. Mar-shall of Ohio).

Rule 3. Avoid dividing any amount written in figures.

$560,436 (not $560,-436).

Rule 4. Avoid dividing words at the beginning and ending of pages; also avoid having the last line of a paragraph consist only of part of a divided word.

Rule 5. Never divide words of one syllable.

Syllabication

NOTE. *Take care to reserve space at the ends of lines for long monosyllables like* which *and* through.

RULE 6. Avoid, when possible, divisions into syllables of one letter; and of two letters.

about (not a-bout), astonish (not as-tonish).

RULE 7. Avoid divisions of plural nouns formed by the addition of *s* to singular nouns of one syllable.

horses (not hors-es), voices (not voi-ces), verses (not vers-es).

RULE 8. Avoid, when possible, divisions of words of two syllables that are pronounced almost as one syllable, the last *e* being nearly silent.

eleven, heaven, often, prayer, proved, browned, given.

RULE 9. Every vowel or diphthong which is sounded constitutes a separate syllable.

li-on, im-me-di-ate, gen-er-os-i-ty, e-quiv-a-lent, in-sti-tute, to-ward, voy-age.

DIVISION BETWEEN CONSONANTS

RULE 10. When two consonants not forming a digraph (two letters used to present one sound, as *th* in *path*) meet between vowels, or between a diphthong and a vowel, and the

Syllabication

syllable ends on one consonant, the consonants are usually divided.

advan-tage, moun-tain, fur-ther, for-tune.

Rule 11. When three consonants follow a short vowel, the consonants that must be pronounced together should stand in the same syllable.

breth-ren, chil-dren, chuc-kle, trem-ble, frustrate, twin-kle, con-junc-ture.

Note. *The division of similar words should be accommodated to suit altered pronunciation.*

represen-tation, represent-ative; system-atic, system-atize.

Division on Vowels

Rule 12. A word may be divided on the vowel when the emphasis is on the syllable that contains this vowel.

ma-tron, noi-sy, trou-ble, fic-ti-tious.

Division on Prefixes

Rule 13. A word compounded with a prefix should be divided preferably on the prefix.

dis-inherit, sub-ordinate, trans-atlantic, un-able.

Division on Terminations

Rule 14. The participial terminations *en, ing,*

Syllabication

ed, and the terminations *er* and *est* in many adjectives, may be carried over.

bro-ken, abound-ing, gild-ed, gross, gross-er, gross-est, brave, brav-er, brav-est.

EXCEPTION 1. These terminations should not be carried over as distinct syllables in words that double the consonants preceding.

admit-ted, hot-ter, run-ning.

EXCEPTION 2. *C* or *g* soft preceding these terminations and the plural *es*, is carried over with them.

for-cing, embra-cing, char-ging, appendi-ces.

RULE 15. The termination *er* when added to a verb ending with a consonant or a silent *e*, to form a noun, may be carried over; but the termination *or* is not usually so separated.

command-er, inven-tor; teach-er, profes-sor; writ-er, ac-tor.

RULE 16. Divide so as to preserve as syllables *cial, cian, cient, tion, tious*, and similar terminations.

ben-e-fi-cial, op-ti-cian, ef-fi-cient, pre-ten-tious.

WORDS CORRECTLY DIVIDED

ad-mi-ra-ble	char-ac-ter
a-me-na-ble	chil-dren
ap-pli-ca-ble	colo-nel
be-nef-i-cent	com-man-dant
ca-pa-ble	com-mu-ni-ty

Syllabication

cor-re-spond
dem-on-strate (*Web.*)
de-mon-strate (*Wor.*)
ear-nest
es-pe-cial
ex-plo-ra-tion
for-mi-da-ble
gen-er-al
gov-er-nor
ig-no-rance
im-por-tance
in-de-pend-ent (*Web.*)
in-de-pen-dent (*Wor.*)
in-dis-pen-sa-ble
in-dis-pu-ta-ble
in-di-vid-u-al
in-ev-i-ta-ble
in-hab-it-ant
leg-is-la-ture
mu-nic-i-pal
neg-lect
nu-mer-ous
op-por-tu-ni-ty
pe-cul-iar
pe-cu-li-ar-i-ty
pres-ent (*n.*)
pre-sent (*v.*)
pri-ma-ri-ly
pro-cess
prod-uct
prog-ress (*n.*)
pro-gress (*v.*)
proph-e-cy
pro-phet-ic
rep-re-sen-ta-tion
rep-re-sent-a-tive
self-ish
sig-nif-i-cant
sys-tem-at-ic
thou-sand
wom-an
Worces-ter

VI

COMPOUNDS

Compounds

THE desire for directness and condensation has produced many compounds in the English language.

Compounds are of two kinds: consolidated and hyphened. When to write the meeting words as two words, as in *arm chair*, when to consolidate them, as in *armchair*, when to connect them with a hyphen, as in *arm-chair*, are often puzzling questions.

There is a wide difference of opinion and in usage regarding the difficult subject of compounds. Only a few fundamental rules and suggestions are presented here.

RULE 1. No two or more words should be compounded where separate words will convey the meaning with equal clearness.

writing desk, good will, Christmas carol.

NOTE. *Phrases like the following are sometimes uselessly compounded:*

ever to be remembered, by and by, attorney at law.

RULE 2. Both cardinal and ordinal numerals

from twenty-one to ninety-nine inclusive are written with the hyphen. *Compounds*

RULE 3. Simple fractions should be written separately.

one half, two thirds.

NOTE 1. *When used to qualify a noun, however, they are written with the hyphen.*

one-half interest, two-thirds share.

NOTE 2. *When either the numerator or the denominator of the fraction is originally a compound word, the hyphen is retained.*

forty-two hundredths, three seventy-ninths.

RULE 4. Numerals and other expressions combined with adjectives or nouns to form a qualifying adjective take the hyphen.

four-foot rule, two-hundred-dollar note, twenty-acre lot, a kind-hearted man.

RULE 5. Three or more numerals so connected as to express an amount that represents unity and not division are written with a hyphen.

one-hundred-and-fourth, one-thousand-one-hundred-and-fifty.

RULE 6. Compounds of *half* or *quarter* are written with a hyphen.

half-dollar, half-past, half-price; quarter-holiday, quarter-deck, quarter-section.

EXCEPTIONS. *Quartermaster, headquarters.*

Compounds

RULE 7. Ordinal numerals compounded with *rate* and *hand* are usually written with a hyphen.

first-rate, second-hand.

RULE 8. Some words denoting kindred are compounded with hyphens, some are frequently consolidated compounds.

foster-brother, great-grandfather, mother-in-law, grandfather, stepson, godmother.

RULE 9. Where a noun is used with an adjective to specify color, the words may take the hyphen.

lemon-yellow, iron-gray, emerald-green.

RULE 10. The word *self* compounded with other words is usually followed by a hyphen.

self-explaining, self-absorbed, self-help.

EXCEPTION 1. *Selfhood*, *selfsame*, and *selfish*, with some derivatives.

EXCEPTION 2. Personal pronouns ending with *self* are written as one word; as, *myself*, *itself*, *himself*.

NOTE. One's self *is usually written as two words, with the first in the possessive case.*

RULE 11. Compounds ending with *like* are usually written as one word, unless the formation be unusual.

childlike, lifelike, workmanlike, Argus-like.

Compounds

RULE 12. Compound nouns ending with *man* or *woman* should be consolidated.

Englishman, needlewoman, workingman.

RULE 13. Compounds beginning with *eye* are consolidated.

eyelash, eyeglass, eyewitness, eyelid.

RULE 14. For words compounded with *school*, Teall, in *English Compound Words and Phrases*, page 229, says:

(a) *School* is consolidated with the following words: *boy, fellow, girl, house, master, mate, room.*

schoolboy, schoolhouse, schoolmaster, etc.

(b) *School* is followed by a hyphen with the words: *book, bred, days, inspector, teacher, teaching.*

school-book, school-bred, etc.

(c) *School* is a distinct word with the words: *children, committee, district.*

school children, school committee, etc.

RULE 15. Compound personal epithets are hyphened.

light-haired, blue-eyed, broad-shouldered.

RULE 16. In regard to compounds ending with *boat, book, drop, light, house, room, side,* or *yard,*

Compounds

Bigelow, in his *Handbook of Punctuation*, says that such words "are made single words if the first part of the compound is of only one syllable, but are joined by a hyphen if it is of more than one."

sailboat	daylight	dining-room
canal-boat	candle-light	bedside
handbook	warehouse	fireside
textbook	meeting-house	mountain-side
commonplace-book	dwelling-house	river-side
dewdrop	bedroom	farmyard
water-drop	dressing-room	timber-yard

EXCEPTION. *Court-house* is usually compounded, and *State House* is written as two words.

COMMENT. In general any new or uncommon compounds, or any pair or series of words arbitrarily associated in a joint sense not properly inherent in them as separate words, should be written with a hyphen.

VII

SPELLING

Spelling

"INACCURATE spelling indicates inaccurate thinking." This judgment is not altogether safe, and yet the general intelligence of a writer is measured by his spelling. The orthography of English is peculiarly difficult. There are so many exceptions that rules often seem of little use. A few fundamental rules, however, may emphasize principles that will cover many common words and may also aid in developing close observation of the form of words.

RULE 1. Final *e* silent is usually dropped before a suffix beginning with a vowel.

grieve, grievance; love, loving, lovable; use, usage; force, forcible.

EXCEPTION 1. Words ending in *ce* and *ge* retain *e* before *ous* and *able* to preserve the soft sound of the *c* or *g*.

peaceable, courageous, outrageous, changeable.

EXCEPTION 2. Words ending in *ie* change the *ie* to *y* before *ing*.

die, dying; vie, vying; (but dye, dyeing).

RULE 2. Final *e* silent is usually retained

Spelling before a suffix beginning with a consonant.

love, lovely; use, useful; pale, paleness.

Exception 1. Some words ending in *oe* and *ue* drop the *e* before all endings.

woe, woful; true, truly; argue, argument; (but hoeing, shoeing, shoeless, rueful).

Exception 2. Some words ending in *dge* may drop the *e* before consonants.

abridgment, judgment, lodgment, acknowledgment.

Rule 3. Words ending in *y* preceded by a consonant change the *y* to *i* before a termination.

spy, spied, spies; lady, ladies; happy, happier, happiness; duty, duties, dutiable, dutiful.

Exception 1. The *y* is retained before *ing*.

try, trying; deny, denying.

Exception 2. Adjectives of one syllable retain the *y*.

spry, spryer; shy, shyly; (but drier and driest).

Exception 3. A few other words like the following keep the *y*:

ladyship, suretyship, babyhood.

Rule 4. Words ending in *y* preceded by a vowel do not change the *y* before a termination.

play, player, playing; gay, gayety, gayly.

Exception. The word *daily* and a few irregular verbs like the following:

said, saith, paid, laid, etc.

Spelling

RULE 5. Monosyllables, and words accented on the last syllable ending in a single consonant (except *h* or *x*) preceded by a single vowel, double the final consonant before a termination beginning with a vowel.

win, winner; beset, besetting; inter, interred; bag, baggage, bagged; control, controlled; occur, occurred; refer, referred.

NOTE. *When the accent of the derivative is carried back a syllable, the final consonant is not doubled.*

refer, reference; prefer, preferable.

RULE 6. A final consonant, when preceded by two vowels, or when the accent is not on the last syllable, is not doubled before a termination beginning with a vowel.

speak, speaker; leaf, leafage; sail, sailing, sailor; number, numbered; enter, entering; deposit, deposited; parallel, unparalleled.

EXCEPTION. Words ending in *el* or *p* sometimes double the consonant, although not accented on the last syllable.

travel, traveler or traveller, traveled or travelled; worshiper or worshipper; kidnap, kidnaped or kidnapped.

NOTE. *A single consonant is, as a rule, associated with a preceding long vowel.*

rate, rated, rattling; mat, mated, matted; write, writing, written; dine, diner, dinner; cured, occurred; revered, referred.

Spelling

RULE 7. Derivatives formed by prefixing one or more syllables to words ending in a double consonant generally retain both consonants.

misspell, recall, undress.

EXCEPTION. The words *till*, *fill*, and *full*, when used as terminations, drop the final consonant.

until, fulfil, beautiful, skilful (or skillful).

RULE 8. Compounds generally retain the spelling of the simple words composing them.

EXCEPTION. A few consolidated compounds, especially with *all*, *full*, *well*, and *mass*, drop one letter.

almighty, useful, welfare, Christmas.

RULE 9. For the arrangement of *i* and *e* in a digraph the following rhyme serves as a guide:

"*I* before *e*
Except after *c*
Or when sounded as *a*
As in *neighbor* and *weigh*."

relief, deceive.

NOTE. *As a general rule*, i *follows* l *and* e *follows* c, *as in the word Celia.*

EXCEPTIONS. Weird, financier, leisure, seize, neither.

RULE 10. Nouns ending with *o* preceded by a consonant add *es* to form the plural.

veto, vetoes; echo, echoes; hero, heroes; potato, potatoes.

EXCEPTIONS. Canto, duodecimo, halo, junto, lasso, memento, octavo, proviso, piano, solo, tyro.

RULE 11. Nouns ending in *y* preceded by a consonant change *y* to *i* and add *es* to form the plural.

mercy, mercies; baby, babies.

RULE 12. Compounded nouns form the plural by adding the *s* to the principal word.

sons-in-law, foster-sons.

EXCEPTIONS. Men-servants, women-servants (Biblical forms).

NOTE. *Compounded nouns form the possessive by adding 's to the last word of the compound.*

son-in-law's, foster-son's.

RULE 13. The plural of nouns compounded with *ful* is generally made by adding the *s* to the final syllable.

handfuls, spoonfuls.

EXCEPTION. When more than one hand, cup, spoon, etc., is meant, the *s* is added to the first word of the compound.

spoonsful, cupsful, handsful.

RULE 14. Many words derived from classical or from foreign languages retain the plural form of the language from which they are taken, although they may have also the regular English plural.

Spelling

alumna, alumnæ; alumnus, alumni; analysis, analyses; bacterium, bacteria; datum, data; erratum, errata; appendix, appendices or appendixes; cherub, cherubim or cherubs; crisis, crises; hypothesis, hypotheses; thesis, theses; criterion, criteria; focus, foci; formula, formulæ or formulas; genus, genera or genuses; memorandum, memoranda or memorandums; phenomenon, phenomena or phenomenons.

Words Often Misspelled

accessible
accommodate
adhere
advice
advise
amount
appalling
apparatus
arouse
ascend
ascent
athletics
balance
beneficial
benefit
benefited
brief
business
ceiling
column
committee
comparative
conscience
definite
descendant
describe
description
develop
development
difference
different
disappear
disappearance
disappoint
discipline
dormitory
embarrass
experience
fascinate
forcible
(See Rule 1)
forty

four
generally
grandeur
grievous
height
humorous
hundredth
imagination
imagine
independent
indispensable
irrelevant
its (*not* it's, for possessive)
itself
(See page 33, Rule 1, Note 3, under Apostrophe.)
judgment
laboratory
lightning
loose
lose
maintain
maintenance
mischievous
necessary
occasion
occur
occurred
officer
omission
omit
operate
opportunity
parallel
perform
perseverance
persuade
possess
precede
preparation
privilege
proceed
(The ending *ceed* occurs only in *exceed*, *proceed*, and *succeed*.)
professor
pursue
recommend
rhythm
separate
separation
siege
sophomore
speech
supersede
temperament
truly
(See Rule 2, Exception 1.)
tyranny
usually
vengeance
wield
writer
written
yield

VIII

CONSTRUCTION AND CRITICISM

GOOD prose depends upon the choice, arrangement, and connection of words. He who would write good prose must be at once constructor and critic. He must know the science and art of composition: the rigid laws that govern the building of words into sentences, and the art of weaving sentences into paragraphs and compositions. He must familiarize himself with existing standards, and be willing to write and rewrite, until he can make words convey what he himself sees, knows, and feels. Long practice in writing coupled with the inheritance of every master in any art — power of intellect and emotion, and fine common sense — produced the style of Macaulay, Burke, Emerson, Hawthorne, Stevenson, and of all those who have enriched the literature of our race.

1. Words

Words In the choice of words the writer must be governed by the highest law of language, —

Good Use. The term Good Use means the agreement among the best writers and speakers of a language as to the significance and the standing of words in that language. *Words*

Words are well chosen when they are easily understood, accurately used, and effective.

Rules for Choice of Words for Clearness and Accuracy

Rule 1. Good Use requires that words shall be in present use, national, and reputable.

Note 1. *A word is in present use if generally understood in our own time, whether a very old word or a word comparatively new, whatever be its derivation or source.*

Exception 1. A few old words obsolete in speech may be found in written discourse used for some peculiar, old-fashioned or quaint effect.

perchance, verily, anon, albeit.

Exception 2. The growth of knowledge concerning art, science, discovery, new inventions, and learning enlarges the use of new words.

aëroplane, dictaphone, kodak, radium, kultur.

Exception 3. A dominant, national personality, a national crisis or need, may bring a new word, or revive an old word, into acceptable, present use.

Armageddon,* submarine, settlement-worker.

* Revelation xvi : 16.

Words Old words that have gone out of use are called *obsolete;* words that are becoming obsolete are called *obsolescent;* words too new to have a recognized place are called *neologisms.*

vī'tamĭn* (a certain substance necessary for health that is present in foods).

Pope's lines are a good guide for the general use of old and new words:

In words, as fashions, the same rule will hold,
Alike fantastic if too new or old:
Be not the first by whom the new are tried,
Nor yet the last to lay the old aside.

NOTE 2. *A word is in national use if it has the same meaning among all intelligent classes in every part of the same country.*

Words used only in a limited part of the country are called *provincialisms* or *localisms.*

NOTE 3. *A word is in reputable use if it is used by speakers and writers of established literary reputation.*

RULE 2. Avoid violations of the rule governing Good Use in the choice of words. Such violations are called *barbarisms* and *improprieties.*

* This new word has not yet found a place in any dictionary (1919).

NOTE 1. *A barbarism is a word unauthorized by present, reputable, or national usage. It may be an obsolete word, a new word, a localism, a slang word, a vulgarism, or a misspelled word.*

A few barbarisms:

Obsolete: *yea, peradventure, quoth.*

New: *bike, auto, photo, movie, wirelessed.*

Localisms: *smart* (clever), *reckon, guess* (suppose).

Slang: *chump, hike, out-of-sight.*

Vulgarisms: *enthuse, gents, Prof., yep, ye* (for *yes*).

NOTE 2. *An impropriety is a word or a phrase used in another sense than that which is assigned to it by Good Use.*

It is a very *healthy* climate (should be *healthful*).

A few improprieties: *allude* (for *refer*); *claim* (for *maintain*); *funny* (for *strange* or *unusual*); *gentleman* (for *man*); *lady* (for *woman*); *locate* (for *settle*); *people* (for *persons*).

NOTE 3. *When a barbarism or impropriety is intentionally used, enclose it in quotation marks.*

RULE 3. Good Use requires that English idioms shall be included in one's choice of words.

NOTE 1. *An idiom is a native peculiarity of a language, homely and vigorous; it cannot be translated literally into any language.*

A few idioms: *How do you do, fall asleep, get rid of, in the long run, to get at, to put up with, hand to mouth, through thick and thin.*

Words NOTE 2. *A common form of English idiom is the combination of certain words with certain prepositions.**

Adapted to or for; adequate to; advantage of, over; anxious for, about, on; collide with (not *against*); concur with, in; contrary to (not *from*); different from (not *to* nor *than*); dissent from (not *to*).

Suggestions on the Choice of Words for Effectiveness

Masters in English composition choose not only the right word, but also the best word. They seek words that are clear, and full of power to rouse interest, to touch the heart, to appeal to the æsthetic sense, the emotions, and to stir the will to action.

Whether or not words are effective cannot be judged by arbitrary law or declaration; this can be judged only by their power to call up the associations required by the thought and the occasion.

Therefore, words capable of producing the desired effects on ourselves may be used to produce effects on the minds of our readers or hearers.

* See Campbell's *Handbook of Synonyms and Prepositions.*

Words

Professor Wendell* points out that every word performs two functions: First, it *denotes;* that is, "names something in such a way as to identify it." Second, it *connotes;* that is, suggests along with that which it names a subtle and variable set of associated ideas and emotions.

The following general rules for effectiveness may be suggested:

RULE 1. Secure a flexible working vocabulary.

NOTE 1. *For exact meanings of* denoting *and* connoting words *study definitions in a standard dictionary. For a constantly increasing store of connoting words get the richness of association in words from master literature, history, science, art, and life.*

NOTE 2. *Study synonyms for fine distinctions in meanings of words.*

NOTE 3. *A working vocabulary of ten thousand words well selected gives a rich choice for accuracy and effectiveness in composition.*

RULE 2. When writing of home, country, good cheer, strength, comfort, hope, or any other subject that appeals chiefly to feeling, use, in the main, Anglo-Saxon words.

RULE 3. For precision, euphony, sonority, and

* *English Composition*, Chapter II.

Words purposes of science and art, use Latin and Greek derivatives.

NOTE. *Contrast the effect of these Saxon and Classic equivalents:* live, reside; home, domicile; kind, beneficent; worker, performer; help, co-operate; gave, contributed; at last, eventually.

RULE 4. Use both short and long words: the one for directness, energy, and vigor; the other when necessary for accurate expression of intricate thought.

Races that know how to think, rather than those that know only how to fight, have led the world.

Emerson's modes of expression, like his epithets, are imaginative.

RULE 5. For definite, vivid picture, clean-cut fact, and details, use specific words.

He pointed the finger of scorn at his foe.

RULE 6. For comprehensive sweep, large ideas, and groups, use general words.

He rebuked the enemy in words of condemnation.

RULE 7. Use no more words than you need: "Waste words are like friction in the air; they impede the shaft."

Suggestions on the Choice of Figures of Speech for Effectiveness

Figures of speech, with their suggestions of unexpected relations, give to poetry much of its beauty. Our daily conversation is full of figures that make the meaning more clear or forceful. *Words*

The speaker or writer aroused by interest and enthusiasm seeks familiar *comparisons* and *associations* through which to express his meaning. When the comparisons and associations are between things *essentially alike*, or belonging to the *same realm* of thought, he uses *plain*, *literal* language; as, "John is very tall like his brother, stronger than most men, and has remarkable intellectual ability." But when his imagination is kindled, he sees comparisons and associations between things *essentially unlike* or belonging to *different realms* of thought and uses *figurative* language; as, "John is a giant in stature, strong as a lion, and has a brilliant mind."

A figure of speech is an expression that gives peculiar force and vividness by an

Words unexpected turn in the meaning of a word or a group of words, or by pointing out an unexpected resemblance or relation between objects. Figures are valuable only when they spring from the imagination and feeling and seem spontaneous and natural.

The writer reveals his own individuality, his point of view, or his moods, by the figures he uses. His figures may ennoble his discourse by the nobility of character and action they suggest, or they may lower the tone. In like manner figures may give peculiar beauty to style, or sharpness of wit, or warmth of humor.

At least thirteen different figures are frequently used, but the four most common in every-day conversation and in writing are *simile*, *metaphor*, *personification*, and *metonymy*.

The simile points out a likeness between two things actually unlike except in some striking particular or relation. It is the most effective figure in the work of explanation, in making any idea or object clear. It

throws light on the unknown by means of familiar comparisons. *Words*

NOTE. *The sign of this figure is* like *or an equivalent.*

He ran like a deer.

She was as graceful as a birch tree.

His memory was like a mine of wealth (*or* like a blank page).

The metaphor identifies two things that are actually unlike except in some striking particular or relation. This is the most common figure of speech. Literature and conversation are full of metaphorical language.

NOTE. *The metaphor is a compressed simile. It leaves out the sign* like. *It does not take time to compare, but identifies.*

She is a queen in her home.

Thou pendulum between a smile and a tear.

In that winter night every lamp of the sky was lighted.

She grasped my thought instantly.

Personification endows inanimate things with life or with some attribute of life.

How sweet the moonlight sleeps upon this bank!

The wind whistled by.

Procrastination is the thief of time.

Words Metonymy names some striking phase or accompaniment of an object instead of the object itself, the two being so closely related that the mention of one naturally suggests the other.

They were protected by the stars and stripes.

Gray hair should be respected.

Man shall live by the sweat of his brow.

He was a constant student of Shakespeare.

Rule 1. Choose the comparison or association in accordance with the truth, mood, feeling, or spirit to be conveyed.

In that blinding storm the great Saint Bernard dog was like a minister of mercy.

The man was a wolf in sheep's clothing.

Rule 2. Never try to manufacture a figure. Unless your thought expresses itself naturally in figures, use plain, unadorned language.

Rule 3. Be careful not to mix figures; that is, see only one likeness at a time.

Mixed metaphor:

The chariot of day *peers* over the mountain tops.

This world with its trials is the *furnace* through which the soul must pass and *be developed* before it is *ripe* for the next world.

RULE 4. Do not crowd too many figures into one sentence or paragraph. *Words*

Expressions to Avoid in Choice of Words

Words may be in good use, accurate, and effective, in a sense, and yet violate propriety and good taste. Words appropriate in one kind of treatment, in dealing with one kind of subject, for a certain time and occasion, may under another subject and changed conditions be inappropriate, and their use will show lack of good judgment and good taste.

Good taste depends upon close acquaintance with the intrinsic meaning of words, their suggestions, and also their color, feeling, and fitness. Study of the fine arts, reading, and interpretation of the best literature will contribute toward good taste in the choice of words.

RULE 1. Contractions are not appropriate in formal writing.

Can't, don't, haven't, etc.

RULE 2. Poetic words are not appropriate, as a rule, in prose.

Words Amid, ere, o'er, oft, ofttimes, mid, morn, neath, 'tis, 'twas, etc.

Rule 3. Avoid trite, worn expressions.

He sought his downy couch.

He brought order out of chaos.

The little specimen of humanity made an outcry.

Rule 4. Avoid hackneyed repetitions from poetry, oratory, and the Bible.

Rule 5. Avoid over-use of any expression until it loses its meaning.

Note. *Slang expressions used once or twice may be vivacious and forceful; but too frequent repetition dwarfs originality in speech, prevents exactness and richness in vocabulary, and lessens power of thought.*

Rule 6. Avoid show. Use plain language for plain things: few words and compact phrases.

Note. *For simplicity and significance in choice of words (a) study nature at first hand and as revealed by Thoreau, Burroughs, Muir, and others; (b) study science at first hand and as revealed by Huxley, Tyndall, and other standard writers.*

Rule 7. Avoid too many words. Search for the exact expression that will fit the thought and the feeling. Know well the meaning and suggestion of many words in order to choose just the right word. "Verbosity is cured by a wide vocabulary."

2. Sentences

Sentences

The unit of English Composition is the sentence. A sentence is a combination of words expressing a single, complete thought. Its framework consists of two parts: the subject, about which something is asserted, and the predicate, the assertion made. To this framework may be added an object, and adjective and adverbial modifiers; but all modifiers, whether words, phrases, or clauses, must contribute to the one single thought of the sentence.

A sentence must, first of all, be clear in meaning; it must avoid the two chief foes of clearness: (a) ambiguity, a construction which admits of two or more meanings; and (b) obscurity, a construction which reveals no definite meaning. A sentence must also be effective. The two chief foes of effectiveness are (a) dullness and (b) bombast.

These four foes — ambiguity, obscurity, dullness, and bombast — may be overcome by obedience to the laws of grammar and rhetoric.

Sentences

A sentence, then, must be considered from two points of view: First, from the *grammatical*, which is concerned with the *accurate* combination of the parts of speech according to the rules of Good Use; second, from the *rhetorical*, which is concerned with the *effective* combination of words, phrases, and clauses.

Since the English language lacks inflections,—that is, lacks different forms for the same word to indicate its relations to the words about it,—relations must be shown in the construction of the sentence. The laws dictating the accurate construction of words, phrases, and clauses into sentences are therefore very rigid. These laws are recorded in grammar. A violation of a law of grammar results in a faulty construction and is called a *solecism*.

Effective construction of words, phrases, and clauses into sentences depends upon their position and order. The laws of effective construction are recorded in rhetoric. A violation of a law of rhetoric, that is, a departure from the natural order of

English words that is not justified by the need of emphasis, flexibility, adjustment, or some other definite result, may be called an *irregularity*. *Sentences*

To avoid *solecisms* and what are here called *irregularities*, it is therefore necessary to know English usage as regulated by the laws of grammar and rhetoric.

Rules for Accurate Construction of Sentences

A. Government

Rule 1. The subject of a finite verb must be in the nominative case.

Rule 2. The subject of the infinitive must be in the objective case.

I thought him to be an excellent workman.

Rule 3. Two pronouns, or a noun and a pronoun, used in the same relation must be in the same case.

No one but she thinks of it.

He gave the books to Mary and me.

B. Concord

Rule 1. When the subject is singular, or when it may be regarded as singular, use a singu-

Sentences

lar verb; when the subject is plural, or may be regarded as plural, use a plural verb.

The United States is [not *are*] represented at every foreign court.

The United States differ [not *differs*] from one another in area.

RULE 2. Phrases used as subjects must, like collective nouns, be construed by sense. If a subject plural in form is understood as singular in meaning, a singular verb may be used.

Three years seems like a lifetime.

NOTE. "*Phrase*," *rhetorically considered, means any combination of words used as one element of expression.*

RULE 3. When the subject and the predicate-attribute are of different numbers, the verb should, in general, agree with the subject.

The most beautiful feature in the landscape was the purple hills.

NOTE. *There are exceptions, however, and it is often best to recast the sentence.*

RULE 4. A singular subject followed by additions and comparisons connected with the main subject by *as well as, including, like, no less than, with,* etc., usually takes a singular verb.

English composition as well as music and painting belongs to the fine arts.

The Professor, with all the members of his geology class, was ready to start to the quarry.

RULE 5. Do not let intervening words disturb agreement of verb and subject.

A long line of carriages decorated with roses was winding in and out among the trees.

RULE 6. The verb *be*, in all its forms, takes the same case after it as before it.

I know it to be him.

I know it is he.

If you were he, you would go.

RULE 7. Singular nouns when joined by *and* require a plural verb.

The evening and the morning were the first day.

EXCEPTION. When the nouns are synonyms, or so closely connected as to make up a single idea, they take a singular verb.

The ebb and flow of the tides is now understood.

RULE 8. *Each, every, anybody, nobody, many a, either,* and *neither* take a singular verb.

Each of the officers was highly complimented.

Is either of you going to town?

RULE 9. Singular nouns joined by *or* or *nor* require a singular verb.

His older brother or his chum is to be invited.

Sentences

Rule 10. When the subjects joined by *or* or *nor* are of different numbers, (a) use, where possible, a form of the verb which is the same for either number; (b) change the construction of the sentence; or (c) make the verb agree with the nearest subject.

One or two members of the committee came yesterday.

The committee was represented yesterday by one or two members.

One or two members of the committee were there yesterday.

Rule 11. No verb should be omitted unless it is in the same form as a corresponding verb that is expressed.

Incorrect: You were praised; I, blamed.

Rule 12. Two subjects, one positive and one negative, if of different numbers, should be followed by a verb agreeing with the positive.

It is they and not their brother that deserve to be blamed.

Rule 13. Before *kind* and *sort* use the singular demonstratives *this* and *that;* before the plural of these words use the plural demonstratives.

I like that kind of child.

I like those kinds of children.

NOTE. *Never insert the article* a *in a phrase depending on* kind *or* sort.

He admires that sort of man [not of *a* man].

RULE 14. Make pronouns and their antecedents agree in number.

Each of us has his [not *their*] good qualities.

Everybody should know what he believes [not *they believe*].

RULE 15. *Who* and *whom* should be carefully distinguished in asking questions, and in other constructions.

Whom did you refer to?

Who did you say he is?

C. ANTECEDENTS

RULE 1. Make the antecedent of a pronoun prominent enough to be identified readily.

NOTE. *It is not enough that pronouns have their antecedents in the writer's mind, or in the sense of the previous clause; they should always be referable to grammatical words.*

RULE 2. In many cases where reference is difficult, the antecedent needs to be repeated in some form, instead of being represented by a pronoun.

Jefferson, in reference to this statement of Franklin's, said that Franklin's opinion was distinctly at variance with his (Jefferson's) practice.

Sentences

Rule 3. When the antecedent is a clause, it must generally be referred to by more than a mere pronominal word.

When an American book is re-published in England, the fact [better than *it*] is heralded.

Note. *The use of defining expressions, such as* a fact, a thing, a practice, *will often prevent a solecism.*

Rule 4. To avoid ambiguity, place the antecedent as near as possible to the word referring to it. This rule applies with especial force to the antecedent of the restrictive relative *that.*

Rule 5. When proximity, or nearness, is not possible, put the antecedent in a prominent grammatical position, usually as subject, or, it may be, as object of a verb or a preposition.

There, on the lonely beach, the mariner watched the sea, with the fisherman. He saw no ship. [The prominence of *mariner* attracts the referring word *he* to itself.]

Note. *The antecedent may not be in the possessive case, nor may it be left to implication.*

Rule 6. When a number of persons, masculine and feminine, are spoken of distributively, the pronouns *he* and *his* are proper forms of reference (not *their,* not *his or her*).

Each of the students has his peculiar traits.

RULE 7. The relatives *who* and *which* are used in explanatory, descriptive, and non-restrictive relative clauses; *that* is used in relative clauses restricting the meaning or application of the antecedent.

The counties that border on the ocean are fertile.

RULE 8. When *anybody, any one, every one, nobody,* and *one* are used as antecedents, the pronouns referring to them should be singular. The masculine singular of the personal pronoun is often used for such reference.

Everybody knows that he ought to do right.

EXCEPTION. The antecedent *one* should commonly be referred to by the pronoun *one* (not *he*).

One should be particular about one's friends.

RULE 9. Avoid the use of *and which* and *but which* when not preceded by a relative clause.

INCORRECT: To the west extends a valley bordered by hills and which is dotted by thrifty farms. [Omit *and.*]

RULE 10. "Never put an *it* upon paper without thinking well of what you are about. When I see many *its* in a page I always tremble for the writer."—COBBETT.

D. CORRELATION

RULE 1. Co-ordinate conjunctions, such as *and,*

Sentences

but, for, join verbs in the same moods and tenses.

Rule 2. *Not only . . . but, not only . . . but also, either . . . or, neither . . . nor,* when correlative, should be followed by the same part of speech.

He gave me not only advice but also help.

Rule 3. Such words as *never, no, none, not, nothing,* used in the first member of an alternative expression, should be followed by *or* (and not *nor*) before the second member.

Nothing will ever induce me to change my mind or to lessen my objection.

There is no sun or moon.

Rule 4. In an expression with a negative, use the correlatives *so . . . as* instead of *as . . . as.*

It is not so cold as yesterday.

Rule 5. Do not use two negatives in the same expression.

Note. *Do not use the words* but, hardly, *or* scarcely, *with* not.

Incorrect: I do not (= don't) hardly think so.

Rule 6. Care should be exercised in choosing correct particles of correlation.

The following are some of the most commonly misused particles, with corrections.

Some expressions not strictly correlative are included. *Sentences*

different *from* (not *to* or *than*); hardly . . . *when* (not *than*); scarcely . . . *when* (not *than*); seldom *or never* (not *or ever*); I do not know *that* (not *as*); the same *that* (where the second word of correlation refers to an antecedent); the same *as* (for simple comparison).

Rule 7. Do not neglect to use correlative clauses when they may be helpful to the reader. The particles *either, neither, on the one hand,* etc., serve to prepare for an alternative *or, nor,* etc., and thus help the reader to anticipate what is coming.

Either you must take this course or your cause is endangered.

Note. *The particles* indeed, to be sure, *etc., used to express concession, serve to prepare for a coming adversative* but, still, *or* yet.

To be sure he agrees, yet he hesitates to act.

E. Comparisons

Rule 1. With two objects, or two groups of objects, use the comparative degree of adjectives or adverbs; with more than two, the superlative.

Of these two requirements the first is by far the easier.

Of these four tasks the first is the easiest.

Sentences

RULE 2. Words used after a *comparative* should exclude the subject of the comparison; words used after a *superlative* should include the subject of comparison.

He was taller than any other man present.

He was the tallest man present.

RULE 3. In making comparisons, repeat verbs or prepositions after *than* or *as*, when such repetition is needed to make the grammatical relation of the later member clear.

Pleasure and excitement had more attraction for him than for his friend.

The schedule of this year was as long as that of last year.

RULE 4. Be careful when using double comparisons that the objects or ideas compared are really comparable.

INCORRECT: The freshman football team is as good if not better than that of the sophomores.

CORRECT: The football team of the freshmen is as good as that of the sophomores, if not better.

RULE 5. The adverb *like* should not be used as a conjunction.

INCORRECT: He writes like you do.

CORRECT: His writing is like yours.

F. Plurals

Sentences

Rule 1. Great care must be exercised in the use of irregular plurals and the plurals of foreign words. (See Spelling, page 63, Rule 14.)

Note. *The words* cannon, deer, heathen, means, pair, shad, sheep, species, trout, yoke, *are either singular or plural. The word* news *is singular. Nouns ending in* ics, *such as* economics, politics, mathematics (*excepting* athletics), *are usually construed as singular.*

Plurals of a Few Foreign Expressions

Singular	*Plural*
Aide-de-camp	Aides-de-camp
Alumna	Alumnæ
Alumnus	Alumni
Analysis	Analyses
Appendix	Appendices Appendixes
Bacterium	Bacteria
Crisis	Crises
Criterion	Criteria
Datum	Data
Erratum	Errata
Focus	Foci
Hypothesis	Hypotheses
Larva	Larvæ
Phenomenon	Phenomena
Terminus	Termini
Thesis	Theses

Sentences

G. Possessives

Rule 1. The possessive case should be used only for the names of living things and of personified objects.

Incorrect: Alabama's chief product is cotton.

That laboratory's equipment was costly.

Exception. Good Use sanctions a few such expressions as *a year's absence, the law's delay.*

Rule 2. The participial noun in *ing* may be limited by a noun or pronoun in the possessive case.

I read of Mary's going [not *Mary*].

What do you think of our [not *us*] going home?

Rule 3. When the preposition *of* is used to denote the possessive, the noun following is not put in the possessive case.

He is a friend of my father [not *father's*].

H. Participles and Infinitives

Rule 1. Avoid the use of the "misrelated participle."

Note 1. *Whenever a participial construction is used, the exact* noun *or* pronoun *to which the participle is attached should be* expressed.

Incorrect: Driving along the ridge of the hills, a beautiful town nestled in the valley.

Note 2. *Whenever a participial construction stands*

at the head of a sentence, the participle should refer to the subject of the sentence. *Sentences*

CORRECT: Washing ceaselessly upon the sandy beach, the waves murmured a soft lullaby.

NOTE 3. *Whenever a participial construction ends a sentence, be sure that the participle refers to a single noun or pronoun, not vaguely and ineffectively to the whole sentence.*

INCORRECT: The ground was covered with brakes and the trees with hanging moss, showing the constant rains of winter.

RULE 2. Avoid the use of the "split infinitive." The infinitive should not be divided by an adverb or an adverbial phrase between the preposition *to* and the verb. Place the modifier either *before* or *after* the infinitive.

He desired to exonerate his friend completely [not *to completely exonerate*].

RULE 3. The infinitive omits the sign *to* after *bid, dare, let, feel, need, make, see,* and a few other verbs.

I dare say [not *to say*].

I let him come [not *to come*].

I. TENSE RELATIONS

RULE 1. Use the present tense to express general and universal truths.

The incident taught that eternal vigilance is the price of liberty.

Sentences

RULE 2. The Historical Present should be used sparingly, and when used it should not be mixed with the past of ordinary narrative.

NOTE. *The Historical Present, for the sake of vividness, regards some past event as present.*

RULE 3. A past action previous to the main action is expressed with the auxiliary *had*.

My father gave up business on his last birthday. He had always planned to retire on his seventieth birthday [not *he always planned*].

RULE 4. For simple futurity use *shall* in the first person, *will* in the second and third persons; for determination, command, willingness, reverse this usage.

I shall go to-morrow [*simple future*].

I will go to-morrow [*determination*].

He will go to-morrow [*simple future*].

You shall go [*command*].

EXCEPTION. When the authority to command is absolute, as in military life, the usual *shall* is by courtesy softened to *will*.

Captain Marlowe will report for orders at ten o'clock to-morrow.

NOTE 1. *In a question, use the form of* shall *or* will *which, according to the rule, belongs to the answer.*

Shall you go? I shall go.

NOTE 2. *In indirect quotations, use the form that would be used in the direct.*

He announces that he shall go if he is not elected. [Direct, *I shall go*, etc.]

RULE 5. *Should* is governed by the same rules as *shall*, and *would* by the same rules as *will*.

I should go to-morrow if possible.

He would go to-morrow if he could.

NOTE 1. Should *sometimes means* ought to.

Every man should hold fast to his ideal.

NOTE 2. Should *is equivalent to* were to *in conditional clauses.*

If the price should go up, I would not buy it.

NOTE 3. Would *sometimes suggests a habit.*

Every night we would sit by the fire, and father would tell stories of pioneer life.

RULE 6. Select the tenses of dependent clauses and infinitives according to their relation to the principal tense.

INCORRECT: I replied that it will give me pleasure.

CORRECT: I replied that it would give me pleasure; *or*, I replied, "It will give me pleasure" [*putting the dependent clause into direct discourse*].

NOTE 1. *A past tense in the principal clause, especially in indirect discourse, is usually followed by a past tense in the subordinate clause.*

NOTE 2. *The infinitive should be in the present when*

Sentences

it expresses what is either future or contemporary at the time indicated by the principal verb, whether that be in the present or the past tense.

He intended to write the following day.

He intended to write to-day [not *to have written*].

NOTE 3. *The infinitive should be in the perfect tense when it refers to a time earlier than that referred to by the principal verb.*

He is said to have been a good man.

RULE 7. In conditional clauses use (a) the indicative mood when the condition is assumed as a fact; (b) the subjunctive when the condition is doubtful.

If it is raining, I intend to go.

Even if it be raining, I hope to go.

RULE 8. The present subjunctive is used to express a future contingency.

If he be there, I will see him.

I shall return if it seem to me to be wise.

NOTE. *The present tense form of the subjunctive mood seems to be going out of use, but, to quote from Professor Earle: "If we lose the subjunctive verb, it will certainly be a grievous impoverishment to our literary language, were it only for its value in giving variation to diction—and I make bold to assert that the writer who helps to keep it up deserves public gratitude."* *

* Earle, *English Prose*, p. 172.

RULE 9. The past subjunctive is used:

(1) To express a supposition implying the contrary.

Even were I disposed to go, I could not.

If I were you, I should accept.

(2) To express a mere supposition with indefinite time.

Unless I were ready, I should refuse.

(3) To express a wish or desire.

I wish I were going.

Would that he were here.

RULE 10. Study carefully the tense forms of irregular verbs.

NOTE 1. *The verbs* lay, raise, set, *can take an object. They have for principal parts:* lay, laid, laid; raise, raised, raised; set, set, set.

He laid his wheel on the pavement.

He has laid the picture on the table.

NOTE 2. *The verbs* lie, rise, sit, *cannot take an object. They have for principal parts:* lie, lay, lain; rise, rose, risen; sit, sat, sat.

He lay beside the murmuring stream.

He has lain for hours listlessly in the grass.

J. OTHER CONSTRUCTIONS NEEDING CARE

RULE 1. After *appear, look, sound, taste, feel, smell, seem,* an adjective is used to describe the subject.

Sentences

It sounds clear [not *clearly*].

The cake tastes good [not *well*].

NOTE. *The adjective* well (*not* good) *must be used after* feel *in speaking of physical condition.*

I feel well.

NOTE. *Verbs of* doing *take the adverb; verbs of* seeming *and* being *take the adjective.*

She walks slowly.

She looks pretty [not *prettily*].

RULE 2. *But that* should not be used for *that; but what* should not be used for *but that.*

No one can doubt that the man is honest [not *but that*].

I do not know but that you are right [not *but what*].

RULE 3. Use the active voice instead of the passive, when possible.

I heard a song. [Not *A song was heard by me.*]

RULE 4. Avoid, when possible, a "split construction."

INCORRECT: He had a resentment toward and an utter contempt for the ruling power.

CORRECT: He had a resentment toward the ruling power, and an utter contempt for it.

RULE 5. Discriminate between adjectives and adverbs as modifiers.

The wounded man is somewhat better to-day [not *some better*]. *Sentences*

Rules for Effective Construction of Sentences

A sentence may be accurate and clear, yet lack effectiveness. An effective sentence arouses the mental faculties: the imagination, the memory, the judgment, the emotions, or the will.

He who would speak not only to be understood, but to be believed, must strive for effectiveness. Effective sentences are dependent largely upon effective personality.

An effective sentence must have *unity*, *emphasis*, *coherence*, and *euphony*.

A. Unity

Rule 1. Whether a sentence be short or long, simple, complex, or compound, it must possess unity; that is, its subject and predicate, with all their modifiers, must work together to convey one single, complete thought.

Unselfish men are helpful.

Unselfish men, devoted to the good of others, are helpful through the intellect, which points out to them the best ways of alleviating dis-

Sentences

tress and developing opportunities, and through the affections, which respond to the joys and sorrows of those around them.

RULE 2. Do not put into a sentence any word, or phrase, or clause which does not aid in the development of its central idea.

INCORRECT: Longfellow wrote the epic "Evangeline," and was born in Portland, Maine.

RULE 3. Avoid a loose arrangement of relative clauses.

INCORRECT: Longfellow, who wrote "Hiawatha," and of whom it is said that he is the fireside poet of America, also wrote "Evangeline."

CORRECT: Longfellow, who is called the fireside poet of America, wrote "Hiawatha" and also "Evangeline."

RULE 4. Do not crowd into one sentence details that belong elsewhere.

CORRECT: Lincoln Cathedral is set high on a hill. As you toil up the steep and crowded roadway toward it, its pointed towers seem in the upper airs far from the noises of the world below.

RULE 5. Avoid putting into a separate sentence details that should be subordinated to the central thought of another sentence.

INCORRECT: They intend to go to Italy for two purposes. They hope to study the early history

of the relation of women to Italian universities and also to study Italian architecture.

CORRECT: They intend to go to Italy for two purposes: to study Italian architecture and the early history of the relation of women to Italian universities.

RULE 6. Sentences may often be tested for unity by putting them into periodic form. (See KINDS OF SENTENCES, page 111.)

B. EMPHASIS

Whether a word, phrase, or clause have emphasis or not depends upon its position in the sentence. Important elements, like commanding officers, should be given conspicuous positions that they may be seen and heard. The beginning and end of clauses and sentences are the best positions.

RULE 1. Begin or end with words that are significant.

RULE 2. Any element of a sentence may be given emphasis by placing it out of its usual order.

EMPHASIS OF OBJECT: We found at an altitude of seven thousand feet a white rhododendron.

EMPHASIS OF ADVERBIAL MODIFIER: We found a

Sentences

white rhododendron at an altitude of seven thousand feet.

EMPHASIS OF ADJECTIVE MODIFIER: America asks for men honest and steadfast.

EMPHASIS OF CONDITIONAL CLAUSE: Be not wasteful in youth if you wish comfort in old age.

RULE 3. To sustain interest and emphasize the important thought of the sentence, put preliminaries first.

At this critical period of transition, of remarkable growth in material wealth, America needs men proved by experience to be honest and steadfast.

RULE 4. Make successive terms advance from weaker to stronger; that is, lead up with great care to a climax.

He took up the burden they urged him to carry, and then when he expected their help and support he found himself alone in the presence of their indifference, and then he endured their cold criticism and lack of understanding or seeking to understand, and finally he bore also the burden of their treachery.

RULE 5. Emphasis may be secured by use of the balanced sentence. (See KINDS OF SENTENCES, page 111.)

To err is human; to forgive, divine.

Rule 6. Emphasis may be secured by use of the periodic sentence. (See Kinds of Sentences, page 111.) *Sentences*

C. Coherence

A sentence lacks coherence when it does not tell a single, straight story; when through the use of wrong words or through mistakes in grammar it confuses the mind of the reader or listener.

Coherence depends upon: (a) thinking connectedly; (b) noting the relation of ideas, and estimating closely the *kind*, the *degree*, and the *shading* of such relations; (c) recognizing the fine distinctions in the words that express relations and connections between ideas; and (d) choosing and combining words, phrases, and clauses according to Good Use and Good Taste.

Rule 1. Keep together words, phrases, or clauses that are closely associated in thought; separate words, phrases, or clauses that are distinct in thought.

Note 1. *Modifiers should be carefully separated from expressions they are not intended to modify.*

Note 2. *As adverbs can modify verbs, adjectives, and other adverbs, their placing requires especial care.*

Sentences

NOTE 3. *If possible, place the adverb* "only" *immediately before the word or construction to which it belongs.*

He only hopes for a part of your time. [*He does no more than hope, does not demand.*]

He hopes for only a part of your time. [*He hopes for no more than a part.*]

NOTE 4. *Between a word and its modifier, do not put any expression to which the modification may apply.*

INCORRECT: A key had been found by a boy made of steel.

NOTE 5. *Place restrictive phrases so that they cannot be ambiguous.*

At least John is honest; *or*, John is, at least, honest.

NOTE 6. *An adjective phrase introduced by the preposition* of, *being the adjunct of a noun, naturally claims the place just after its noun, and in a series of phrases takes precedence of phrases adverbial in office.*

INCORRECT: The preservation in a race or nation by tradition of historical characters is a means of promoting patriotism. [Place the phrase *of historical characters* after its governing noun, *preservation.*]

RULE 2. Put ideas that are similar in significance, or in relations, into constructions that are similar in form.

Then came a fit of despondency, almost of despair.

Sentences

And when at last the culmination came, he felt that all the years before had been a preparation; that he was in the presence of a new heaven and a new earth; and that all was well.

RULE 3. A needless shift of subject, or voice, destroys the coherence of a sentence.

SHIFT OF SUBJECT: Although we always thought of him as selfish, he sometimes did a generous deed.

CHANGE OF VOICE: He was heard walking in the hall, and soon entered the room.

RULE 4. "When the order of words and the form of construction prove insufficient to define the relation of a word or a clause to the context, connectives should denote that relation with precision." *

NOTE 1. *A few conjunctions that suggest kind, degree, and shading of relations:*

ADDITIVE AND CUMULATIVE: and, again, likewise, furthermore, add to this.

ADVERSATIVE: but, still, yet, however, for all that.

ILLATIVE: therefore, hence, thus, so, accordingly.

CAUSAL: for, because, owing to, arising from.

CONDITIONAL AND DEFINING: if, though, provided, unless, when, while.

SEQUENTIAL: that, so that, as much as.

NOTE 2. *Use a connective whenever necessary, but*

* Wendell, *English Composition*, p. 105.

Sentences

choose it with care as to its inherent significance and its effect. Consider the difference between and *and* hence; but *and* however; because *and* as.

Note 3. *The connectives* and, but, *and* as *are overused; the words* also *and* too *are firmer than* and.

Rule 5. Subordination within a clause already subordinate should be indicated by the use of a *different* conjunction.

Incorrect: Mr. Armor said he would accept the appointment so that he would have opportunity to educate his son, John, so that he might be prepared to take up his work. (Change the second expression *so that* to *in order that*.)

Rule 6. An effect of solidity in the structure of sentences can be better secured by using connectives in the body of clauses and sentences rather than at the beginning.

D. Euphony

When a piece of good literature, poetry or prose, is read aloud, its words taken singly or in composition fall upon the ear with pleasing succession of sounds, with rich variety of musical vowel tones, of strong consonants, of satisfying correspondence between the feeling of the words and the thought. We call this pleasing quality of sound *euphony*, and the fine correspondence

between sound and sense we call *harmony*. Two other attributes of good literature having to do with sound are *rhythm* and *cadence*. Rhythm in prose is the irregular succession of accented and unaccented syllables; cadence is the smoothness of modulation and fall of the voice toward the close of a passage. *Sentences*

RULE 1. Test all sentences for sound of words and phrases by reading them aloud.

NOTE 1. *He who would write well needs to train his voice by correct methods of producing breath and tone.*

NOTE 2. *Words and sentences should be read and spoken at all times with clear, distinct enunciation and articulation, and correct pronunciation.*

RULE 2. Avoid using sounds hard to pronounce together or in harsh combination.

EXCEPTION: Harsh sounds and combinations are sometimes needed to convey the thought.

NOT EUPHONIOUS: The long, crooked, dreary road stretched through the white sand beyond us.

CORRESPONDENCE OF SOUND AND SENSE: We climbed up and up, always up those steep paths toward the jagged heights.

EUPHONIOUS: Weeping may endure for a night, but joy cometh in the morning.

Sentences

Rule 3. Avoid inadvertent rhymes or needless repetition of the same or similar sounds.

Inadvertent Rhyme: She was keeping watch over the child who was ill as the shadows were deepening and the air grew chill.

Needless Repetition of Sound: Wealth and luxury abound within the sound of my voice.

Rule 4. Guard against violation of rhythm by crowding together accented syllables. Secure alternation of accent and pause.

Lacking Rhythm: He heaved a huge, round stone across the narrow, sluggish stream.

Having Rhythm: There was something very sweet and taking in the tune he played.

Rule 5. Avoid bringing the close of a sentence or paragraph to a sudden stop on a phrase of short, accented syllables.

Kinds of Sentences

Sentences, according to their structure, may be considered under three groups. The first two groups are made under grammatical laws; the last under rhetorical laws.

Group I. The first group classifies sentences according to their meaning or use into

declarative, interrogative, imperative, and exclamatory. *Sentences*

A declarative sentence makes an assertion. It may affirm or deny.

I saw the great heights and wonderful cascades of the Columbia River Highway.

An interrogative sentence asks a question.

Did you go from Cloud-Cap Inn to the very top of Mount Hood?

An imperative sentence expresses a command or entreaty.

Go immediately and deliver the message.

I beg you to retract your words.

An exclamatory sentence is an assertion, or a question, or a command, or an entreaty given with strong feeling.

How beautiful the St. Lawrence River as the steamer goes down through the Thousand Isles!

Did you hear his voice!

You must go! I beg you to go immediately!

Group II. The second group classifies sentences according to their grammatical form into simple, complex, and compound.

A simple sentence contains but one sub-

Sentences

ject and one predicate, either or both of which may be compound.

Many Shakespearian celebrations were given in New York City.

A complex sentence is composed of a principal clause and one or more subordinate clauses.

Many Shakespearian celebrations were given in New York City while I was there during the winter of 1916.

A compound sentence is composed of two or more principal clauses joined together, so related as to embody one main idea.

John went south and Martha joined him.

Shakespeare is the greatest of English writers, for he appeals to every human emotion as no other writer has done.

Group III. The third group classifies sentences according to their rhetorical form into loose and periodic; loose sentences are subdivided into balanced and not balanced.

Note. *A balanced sentence is made up of two members which are similar in form, and often contrasted in meaning.*

He read Latin and Greek; she was proficient in modern languages.

Sentences

The wise in heart shall be called prudent; and the sweetness of the lips increaseth learning.

The balanced sentence is peculiarly valuable for the purpose of *antithesis*, that is, the setting against each other of contrasted ideas. Event is set against event, character against character, result against result.

Horace, who was of calm and controlled nature, was indignant; his brother, of restless, excitable temperament, was conciliatory.

Whosoever will be great among you, let him be your minister; and whosoever will be chief among you, let him be your servant.

The loose sentence is one that is complete in thought and grammatical structure at one or more points before the close.

I expect to go to Boston to-morrow and I shall enjoy the journey if you will accompany me.

This sentence may be stopped after *to-morrow* and also after *journey*.

The periodic sentence is one in which the thought and grammatical structure are not complete until the close.

As she turned away with a smile and prepared to go I thought, with many misgivings, of both the long distance she must travel and the difficulty of her task.

Sentences

The various kinds of sentences should be used in harmony with the nature of the thought and occasion.

The monotony of the cadence of declarative sentences of about the same length may be avoided by a mixture of long and short sentences with an occasional interrogative sentence. The balanced sentence is effective in expressing similarity or contrast of ideas; it helps to emphasize the distinctions between individual set against individual, action against action. This structure helps to carry out the figure antithesis, one of the most potent figures in literature. The periodic sentence is effective in holding interest until the end is reached. This structure helps to carry out the figure climax, another of the most potent figures in literature. Too many periodic sentences in succession are hard to follow and should be relieved by short and loose sentences. Loose sentences are natural to every-day conversation and letter-writing. They give ease and naturalness to literature. The loose sentence requires care in construction to prevent it

from becoming so disconnected in thought as to lack unity. *Sentences*

To all writing, whether it be a letter, a dignified address, or a poem, constant variety in sentence structure adds the potent charm of personality, and gives richness and versatility in thought.

3. Paragraphs

Paragraphs

"The triumph of modern art in writing is manifested in the structure of the Paragraph. The glory of Latin composition must be looked for in the great sentence which occasionally recurs; the glory of French or English composition lies in the subtle combination of sentences which makes the Paragraph."*

The paragraph is the unit of discourse. It consists of a series of sentences closely related to one another in the development of a single topic.

Note. *Every paragraph begins a new line and is usually indented. In manuscript indent about one inch to the right.*

* Earle, *English Prose*, p. 91.

*The Topic-Sentence**

Paragraphs

The subject of a paragraph is a sentence which states the single idea the paragraph is to develop. The sentence which states the one, dominating idea of the paragraph is called the *topic-sentence.*

The test of any well-constructed paragraph is that its gist can be definitely expressed in a topic-sentence. This test requires concentration of thought and narrowing of subject. A general subject is too large for consideration in a paragraph. The subject should be narrowed to some one point of view, which, stated in the topic-sentence, should give a feeling of compactness of thought.

In expository and argumentative paragraphs the topic-sentence is usually stated in the beginning of the paragraph, although it may be put in any position that will be most effective; in narrative and descriptive paragraphs it should be clearly implied. But in the working out of any paragraph the topic-sentence should be in the writer's

* See outline, page 146, for topic-sentences.

mind to guide him in constructing the paragraph so as to tell one story; tell it with proper co-ordination and subordination; tell it connectedly. *Paragraphs*

A definite topic-sentence at the outset is the surest guarantee that a paragraph will possess the three essentials of good paragraph construction: unity, emphasis, and coherence.

Laws for the Paragraph

A. Unity

The expression of a single sentence, with due regard to the interrelation of its clauses, may be taken as the pattern of paragraph structure; conversely, the total effect of a paragraph should be reducible to a single sentence.

Rule 1. To secure unity in a paragraph, make the paragraph concern itself with one particular matter, and with that alone.

Rule 2. As a rule, any sentence fitted for a place in a paragraph should contribute directly to define, or repeat, or explain, or par-

Paragraphs

ticularize, or prove, or apply, the one thought of the topic.*

Rule 3. Unity of tone requires that the paragraph shall at no point vary perceptibly from that level of thought or of feeling on which the paragraph began.†

B. Emphasis

Rule 1. Begin, and especially end, paragraphs with important thoughts. So arrange the sentences that what is important shall be prominent to the eye and ear.

Rule 2. Do not let details of amplification and illustration bury or obscure the subject, or topic-sentence, of the paragraph.

Rule 3. The final sentence of the paragraph should conclude, round up, or summarize its thought and purpose.

Rule 4. Cut out all unnecessary words so that the strong elements, the vital words, may stand forth.

Rule 5. Too many declarative sentences in succession produce monotony. Force is often

* Adapted from Genung, *The Working Principles of Rhetoric*, p. 366.

† Scott and Denny, *Paragraph Writing*, p. 260.

gained by changing to an interrogative or exclamatory sentence. *Paragraphs*

C. Coherence

To secure coherence in a paragraph, each sentence must have a traceable relation, a felt reference to the preceding sentence; must contribute its own thought to the purpose of the paragraph and, at the same time, must prepare for what follows. In like manner each paragraph in the whole composition should help to secure coherence.

Rule 1. Keep together matters that are closely associated in thought; separate matters that are distinct in thought.

Rule 2. Express scrupulously, when necessary, the words and phrases of relation which define the turning-points of thought.

Note 1. *See the introductory paragraph above, for such expressions of relation:* "and, at the same time;" "in like manner."

Note 2. "*Such words as* further, moreover, however, nevertheless, therefore, hence, on the contrary, on the other hand, in short, in a word, *and the many similar expressions are the guide-posts that*

Paragraphs

a clear thinker sets up, at every turn in the road, for the direction of the reader." *

RULE 3. Avoid the fragmentary, incoherent effect of too many short sentences in a paragraph, and the lack of progress in too many sentences of about the same length and structure.

Kinds of Paragraphs

Paragraphs may be considered under two groups: (1) according to their length, and (2) according to their office.

GROUP I. Variety in paragraph length is one of the tests of good English composition. On the one hand, too many short paragraphs break up a page and give it an incoherent, fragmentary appearance. On the other hand, a succession of long paragraphs often makes reading uninviting. According to the nature of the thought there should be a commingling of paragraphs both short and long.

Professor Earle says, "The term paragraph can hardly be applied to anything short of three sentences. We sometimes see

* Huntington, *Elements of English Composition*, p. 114.

a satisfying result from three sentences, something which is felt to be a kind of whole, — whole at least as a distinct member of larger discourse." *Paragraphs*

Group II. The second group classifies paragraphs according to their office into the related paragraph and the isolated paragraph.

The related paragraph is used in connection with other paragraphs to work out a composition of some sort. Each paragraph must do its part toward the development of the subject and purpose of the whole. In other words, each paragraph is clearly related to its neighbors. Related paragraphs are of several kinds:

(a) The preliminary paragraph prepares the way for what follows. It may state the purpose of the whole and give main heads to be discussed. (For an example, see preceding paragraph.)

(b) The amplifying paragraph develops some aspect of a main head already prepared for. (See paragraph 3, page 114.)

(c) The propositional paragraph states the main subject or main heads and some-

Paragraphs

times works out briefly its own discussion. (See paragraph 1, page 80.)

(d) The transitional paragraph leads from one aspect of the discussion to another, relating to what precedes and also to what follows. (See paragraph 2, page 115.)

(e) The concluding or summarizing paragraph rounds up the work of the preceding paragraphs in the group or whole composition to a fitting close, or verdict, or summary, or idealization. (See paragraph 3, page 126.)

The isolated paragraph is used alone to work out a limited subject or some single, definite aspect of a subject. In nature it is like the propositional paragraph already defined. If formal, it states its proposition, amplifies it in a few sentences, and rounds up to its conclusion or point. If informal, it gives its message in some orderly arrangement of sentences. Leading magazines of our day, such as *The Outlook* and *The Independent*, and the great newspapers in giving the daily news of the world and in comments contained on their editorial

pages, make large use of the isolated paragraph. *Paragraphs*

4. Compositions

In proportion as this subject is large this Handbook will say little. *Compositions*

As in the sentence and the paragraph so with the composition, the elements that control the construction of the composition itself are unity, emphasis, and coherence.

A. Unity

"Unity is of two kinds: (1) *formal* or *logical*, brought about by outlining; (2) *organic* or *artistic*, brought about by the unconscious working of a noble mind contemplating a reach of thought."*

Note. *Unity of the first kind may most surely be secured by first thinking out and developing a plan or outline.* (*See* Outlines and Briefs, *page* 141.)

Rule. Every composition should group itself about one central idea.

B. Emphasis

Rule 1. The chief parts of every composition should be so placed as readily to catch the eye and ear.

* Johnson, *Elements of Literary Criticism*, p. 22.

Compositions

RULE 2. Give important positions and due proportion to principal matters; give subordinate positions and little space to subordinate matters.

C. COHERENCE

RULE 1. Careful statement of purpose and points of view in paragraphs at the head of groups of points go far toward giving continuity and sequence to the development.

RULE 2. The relation of each part of a composition to its neighbors should be unmistakable.

RULE 3. Changes in point of view and in treatment should be carefully indicated in paragraphs of transition.

RULE 4. Conclusions and summaries should as a rule be inserted whenever groups of points and the whole composition are brought to a close.

Nine Processes involved in Preparing a Composition

1. Selection of general subject.
2. Concentration from general subject to particular theme.

Compositions

3. Formulation of statement for the particular theme.

4. Distribution of the main and subordinate ideas in the particular theme for the discussion; that is, the making of the outline for the discussion.

5. Selection of points for the introduction and the conclusion of the composition.

6. Amplification.

Work out rapidly the composition as it has been carefully outlined.

7. Revision of the composition.

Correct its errors, perfect, and copy for the critic.

8. Criticism.

Give thanks if the critic mars the paper with much marking and many suggestions. A sympathetic critic is of inestimable aid to the inventor.

9. Final revision.

Consider the criticisms, correct errors, and work out such suggestions as are helpful, as well as any revelations that have come from any source.

Suggestions on the Arrangement and Revision of Exercises and Themes

In composition work, both instructor and students find convenient a uniform system

Compositions

of arrangement and revision. The following has been found useful in practice:

I. For Exercises and Short Themes

1. Write on only one side of the paper.
2. Write title or heading at the beginning and leave a space below.
3. Leave margin blank.
4. Number the pages.
5. Fold once, from left to right.
6. Indorse the top of the outside page with (1) your name, (2) your class and division, (3) the title of the theme, and (4) the date.
7. Whenever, in the judgment of the instructor, a theme needs thorough revision, it should be rewritten, with due attention to corrections and suggestions, and with all possible improvements of style. In case a theme does not need to be rewritten, corrections and improvements should be made on the blank page opposite the incorrect passages.
8. Return each theme. When the theme has been rewritten, return the original with the revised copy.

II. For Outlines and Longer Themes

1. Write on only one side of the paper.

2, 3, 4, 7, and 8, same as for exercises and short themes.

5. Do not fold. Fasten the pages together, including a blank page at the close for the instructor's criticism.

6. Place the indorsement in the middle of the outside page; your name, title of the theme, and date. *Compositions*

7. For special directions under form, see pages 128-138; on outlines, pages 141-149; on letter-writing, pages 151-166. For a table of abbreviations and signs for the correction of themes, see Appendix VI, pages 236-238.

5. Style

Style

Style has to do with the manner of expressing thought and feeling in the choice and composition of words. To have good style one needs wealth of vocabulary, the resources of figurative language, and facility in composition and construction. More than three hundred thousand titles are recorded in a modern dictionary. Whoever would be ordinarily equipped should have for his own use, at least, something like five thousand words.

Style possesses three qualities: *clearness*, *force*, and *beauty*.

Clearness in style demands words that fit the thought, so placed in phrases and sentences that they can be readily understood by those to whom they are addressed. Read

Style Macaulay, Burke, Lincoln, Huxley, and Bryce for clearness.

Force in style grows out of strength of character, conviction, earnestness, vividness and exactness of thought, coupled with such mastery in the use of words as to impress the mind of another. The famous appeals in times of national danger are predominantly forceful. Read Henry, Chatham, and Webster for force.

Beauty in style depends upon familiarity with the beautiful in books and in the world around us. It depends peculiarly upon vivid imagination and good taste. Words must be so combined as to yield both euphony and harmony. Euphonious words, having no harsh or jangling sound, fall on the ear like music. To be harmonious there must be a fine correspondence between the meaning and the spirit of words, and the thought they would reveal. Read Ruskin and the Old Testament for beauty.

Style in literature is that subtle something that reaches the hearts of all men. "Style is the man," said Buffon. Personal-

ity and character are beyond the reach of grammar and rhetoric. They are inborn; they are within. They are the source of the enthusiasm and rapture that endow words with life and immortality. Sir Philip Sidney once wrote, "Look into thy heart and write." Experience, reading, thought, human interest, sympathy, a sense of humor, a spirit of sacrifice and obedience, of service and reverence, seem necessary to him who can touch the hearts of men of all countries and of all ages. *Style*

IX.

MECHANICAL AIDS AND PROCESSES

1. General Suggestions

General Suggestions

SKILL in the mechanical processes of composition gives a writer or speaker power to communicate his thought clearly and effectively to others. Good workmanship and the creative spirit in art are dependent upon good tools, correct forms, and effective methods.

Rule 1. Use good material: paper of good quality, black ink, and a good pen, not so blunt as to blur letters, and not so sharp as to make indistinct lines.

Rule 2. Write in a clear, legible hand with no flourishes. Avoid the following faults:

(a) Extending loop-letters until they tangle with the loops of the letters on the line above or the line below.

(b) Making the letters *t* and *d* with loops.

(c) Failing to discriminate between *e* and *l*; also between *e* and *i*.

(d) Neglecting to dot *i*'s and cross *t*'s properly.

General Suggestions

(e) Neglecting to close *o's*, *a's*, and *d's;* also to discriminate between *u* and *n*.

(f) Neglecting to make capital letters larger than the other letters.

(g) Neglecting to make words and sentences stand out as units:

(1) By leaving space between letters of the same word.

(2) By leaving too little space between words.

(3) By failing to leave sufficient space after a semicolon, and between sentences.

Rule 3. Show care and accuracy in spelling and punctuation.

Rule 4. Be exact in making the different points of punctuation. Distinguish between a dot and a dash.

Rule 5. Write all proper names so that they shall appear as clear as print.

Rule 6. Write on only one side of the paper.

Rule 7. Number all pages in the upper right-hand corner and arrange them in numerical order.

Rule 8. Indent all paragraphs about one inch from the margin.

Rule 9. Leave a margin of one half inch to one and a half inches on the left.

General Suggestions

Rule 10. After each sentence leave a space of nearly an inch before beginning the next sentence.

Rule 11. In writing, underscore once words or expressions to be emphasized, and foreign words or phrases.

Rule 12. Make erasures by drawing a single horizontal line through the word, expression, or sentence; or, what is better, by erasing it.

Rule 13. In case of the omission of a word or of a short sentence or expression, make the insertion above the line, and indicate the place where it should be inserted with a caret set in (point up).

2. Note-Taking

Note-Taking

Interesting stories are told of the habit of taking notes: of Jonathan Edwards, coming home with memorandum notes pinned to his coat; of Scott and Emerson, waking up in the night to write down some valuable thought; of Stevenson, who tells us that he always carried two books in his pocket: one to read and one in which to write; of Prescott, who ransacked, through

agents, every important library in Europe to collect notes for his histories; of Lincoln, who wrote with charcoal on the planed surface of a shingle. *Note-Taking*

The habit of taking notes prepares one to listen well, to read with alert mind, to think intelligently, and thus to develop the critical and creative faculties.

Notes, in the main, are of two kinds, which may be called *personal* and *didactic*. Personal notes, as the name indicates, are for one's own use. They are usually fragmentary, and consist of catchwords and suggestive phrases that are preserved as seed thoughts from which may grow vivid pictures or records of life experience. Didactic notes are, in some degree, exact in form, and intended to record thought and methods of work, as in the reporting of a lecture or the reviewing of a book; or in the collecting of material for an address or written article.

A system of note-taking must be adopted and consistently followed, if didactic notes are to be of use.

The Loose-Leaf System

Note-Taking

The loose-leaf or card system offers decided advantages. Where this system is used, notes are readily classified, rearranged, and filed; duplicated and useless matter is easily discarded; a subject may be taken up at any future time and expanded indefinitely; the notes on one subject are in convenient form for future reference. By the use of some loose-leaf binding device, such notes may be kept permanently, and will be as well protected as if they were in a bound note-book. If cards are used, they may be filed in boxes with alphabetical guides; or all the cards on one subject may be placed in a folder or envelope marked with the subject.

Rule 1. Use sheets or cards of a uniform size. These may be large or small. Large or medium sized sheets are sometimes preferred for lecture notes.

Rule 2. Write at the top of each sheet a subject heading.

Rule 3. Put on one sheet only what applies to the subject heading, whether it be main head, subhead, or particular point.

Note-Taking

RULE 4. In taking lecture notes or in reviewing a book, listen attentively or search carefully for the lecturer's or author's plan, which will probably be given early in the discourse. This plan will furnish main heads.

RULE 5. Aim to get the *substance* of *general statements* in your own words, rather than to note a part of each sentence.

RULE 6. Get the *exact* words of significant phrases or quotations.

RULE 7. Be especially careful to indicate the *source* of every note. Give the name of the author, the title of the work, the name of publisher, volume, and pages used. (See CITATIONS, page 137, Rule 1.)

RULE 8. Indicate carefully the *character* of the note. If it is a direct quotation, enclose it in quotation marks. If it is a paraphrase, use some symbol (= for instance) before and after the paraphrase, to indicate the fact. If merely the thought of the author has been taken, while the language is absolutely original, the absence of quotation marks and paraphrase symbols will indicate as unnecessary any formal description.

Note-Taking

Rule 9. Take all notes so legibly that they may be read long after the subject has ceased to be fresh in the mind.

Rule 10. Avoid elliptical phrases and mere catchwords that will render notes ambiguous, and so of no permanent value.

Rule 11. Establish a system of recognizable abbreviations and follow it consistently.

Rule 12. Adopt some system of filing notes, either alphabetically, by headings, or under the important heads and subheads of the outline. Boxes or drawers with guide cards, folders, or large envelopes may be used.

Rule 13. Be liberal with cross-references. While every note should be filed under its subject, a cross-reference to the note should be filed under the name of the author whose work is the source of the note.

3. The Quotation of Poetry

The Quotation of Poetry

Poetry must always be quoted in the form in which it is printed. The first verse (or part of the verse) quoted should be set on a line by itself. The other verses and stanzas should follow as printed, so as to indi-

The Quotation of Poetry

cate the meter, rhyme, stanza, etc. In case of the omission of any verse (or verses, or stanzas), periods indicating the omission should be used (see THE PERIOD, page 25, Rule 6), and when the quotation is resumed it should be begun at that part of the line which corresponds with the printed form.

NOTE. "*Verse*" *as here used means* line of poetry.

And as the lonely traveller tramped through that western forest and listened to the roar of the Pacific, the measured tread of the lines of "Evangeline" beat upon his heart:

"The murmuring pines and the hemlocks,
Bearded with moss, and in garments green, indistinct in the twilight,
Stand like Druids of eld, with voices sad and prophetic.
. . . . . .
This is the forest primeval."

EXCEPTION. When only one verse or part of a verse is quoted, it need not be set on a separate line, but quotation marks should be used unless the passage is so familiar as to be a common possession.

Burns, too, sang "in profuse strains of unpremeditated art."

That bright baby boy, not yet three years old, was in danger of becoming a tyrant. He knew too well he was the observed of all observers.

The Quotation of Poetry

NOTE. *If a verse (line) of poetry cannot be written on one line of the page, indent on the next line the part left over.*

"Love took up the harp of life and smote on all the chords with might."

4. CITATIONS

Citations

"Students should remember that (1) whenever they give another's words exactly, that is, quote, they should place the words within quotation marks, acknowledging in a foot-note their indebtedness by naming the source of the quotation, with the chapter or page, and, if there is more than one volume or edition, the volume and the edition used; (2) they should not when merely paraphrasing allow themselves to be given credit for ideas that are really another's. Sometimes a clever student will restate a writer's thoughts in fewer words or more clearly, but he should always acknowledge in a foot-note that the gist of his words is borrowed, and tell whence it comes. These two laws . . . are but common honesty."* (See NOTE-TAKING, page 133, Rules 7, 8.)

* Baker, *The Principles of Argumentation* (Second Edition), p. 381.

Citations

RULE 1. Locate quotations or references to authority by giving at the foot of your page the author's name, the name of the book, the number of the volume, and the page. When the reference is to a magazine, cite author, title of article, magazine, month, year, and page.

Stoddard's *Lectures*, Vol. V. p. 263.

Lyman Abbott, "A Century of Progress," *The Outlook*, July 20, 1907, p. 603.

NOTE. *When two or more editions of a work referred to have been printed with changes in paging and subject matter, the edition used should be identified by giving its number, or, where this is omitted, the date of publication.*

RULE 2. In referring to general works, the first division, whether volume, chapter, part, or act, should be indicated in roman numerals, in capitals, or in small letters; the others in arabic numerals.

Prescott's *Conquest of Mexico*, Vol. I. p. 220.

EXCEPTION. Bible references may be given in arabic numerals. (See ABBREVIATIONS, page 45, Rule 17.)

RULE 3. A comma should always be inserted between an author's name and the title of his work, unless the name is in the possessive case or a connecting particle is used.

Citations

De Vinne, *The Practice of Typography: Correct Composition*, p. 40.
Story on Constitution, § 40.

Rule 4. References to foot-notes, whether figures, letters, or the common reference mark, should have no period or other mark after them. (See reference mark used in referring to the foot-note on this page.)

Rule 5. In writing citations all customary marks of punctuation and abbreviation must be carefully observed, and each citation must be a paragraph.

5. Research and Bibliography*

Research and Bibliography

The preparation of a paper on any scientific subject, of an argument, or of a public address, requires much careful research. Standard authorities must be consulted, and the most recent discoveries and conclusions considered. Contemporary history and the views of experts must be studied. None of this work can be done satisfactorily without an ordered method of research, which will save both time and labor and will secure the best results.

In searching for material on any subject

* For suggestions see Perry, *Argumentation*, p. 215.

the student should first make a list of the authorities on that subject that give many or all points of view. Some of these authorities may be workers in the field whom he may consult personally or by letter; other authorities are to be consulted in books, magazines, reports, catalogues, etc. All will aid him in making up his classified list of authorities, or bibliography.

Research and Bibliography

The following valuable sources of information should be found in any college or public library: *Poole's Index of Magazine Literature*, *Readers' Guide to Periodical Literature*, *United States Catalog*, *The Cumulative Book Index*, *American Catalog*, *The Industrial Arts Index*, *Book Review Digest*, *The American Year Book*, *Publishers' Trade List Annual*, Sonnenschein's *Best Books*, *Peabody Institute Catalogue*, *The A. L. A. Index to General Literature*, *The United States Census Reports*, *Congressional Reports*, *Circulars of Information* and *Bulletins* issued by the Bureau of Education. Of encyclopedias, the new *Britannica* and the *New International* (second ed.),

Research and Bibliography

with annual supplement, *The New International Year Book*, are among those valuable for the list of authorities at the close of each important article.

In making a bibliography first consult *Poole's Index* and *Readers' Guide* (which contain classified lists of references to magazine articles on all subjects). After recording in your bibliography and note-book (see NOTE-TAKING, page 132) all you find in these two references, consult the *Publishers' Trade List Annual* (which contains a list of books published during recent years by most publishing houses in our country). You now need to search through the *Peabody Institute Catalogue* for material that may be out of print, and also through the *A. L. A. Index to General Literature.*

Continued research through many other authorities, as Allibone's *Dictionary of Authors*, will give a rich mine of general information, valuable cross-references, and verified, special knowledge.

RULE 1. Every authority consulted should be

catalogued alphabetically under *subjects* and also under *author's name* for convenient reference. *Research and Bibliography*

Rule 2. Every recorded authority should show author, title of work, and publisher.

Rule 3. And finally, when the argument, debate, report, or scientific article is completed, a bibliography should be added to the paper.

6. Outlines and Briefs

Outlines and Briefs

A composition in English that would have merit must be something more than a record of facts, or of reasoning on facts, or of discussion of principles. (a) It must be artistic in form or structure. (b) It must show plan, organization of material. We call this plan or framework in preparation for an address or essay an *outline;* in preparation for an argument, a *brief.*

In general principles the outline and the brief are similar. Each is an orderly arrangement of the main statements, showing the development of a theme, presented in tabular form with subdivisions so expressed and symbolized as to point out

Outlines and Briefs

their relations (a) to one another, (b) to the main statements, (c) to the theme, and (d) to the conclusion. Each serves as a working-plan in which the theme and purpose of the composition, combined with the personality of the writer, so guide the selection of points as to secure a unified, coherent structure. Any structure capable of producing an effective development must have unity, coherence, and emphasis, and, finally, a certain, definite, predetermined end or conclusion.

The trained mind that can, by thought and research, erect the framework of a composition knows that literary power depends upon literary form. A well constructed plan paves the way for originality and inspiration in thought, and gives to language a new scope and reach.

General Processes in Making an Outline

Rule 1. Group the points under the main heads: *Introduction, Discussion,* and *Conclusion.*

Rule 2. Arrange the points carefully according to their rank. Place points of equal importance after like symbols, the symbols being

set in vertical rows. Indent all sub-points about one inch from their principals. Do not put symbols of different kinds in the same vertical row; have numbers and letters alternate as symbols. In an ordinary essay the most common and lucid notation, perhaps, is to put the heads of the three main groups, Introduction, Discussion, and Conclusion, under I, II, and III; the main divisions of each group under capital letters (A, B, C), beginning each group with A; the subdivisions in arabic numerals (1, 2, 3); and the sub-subdivisions in small letters (a, b, c); then, if necessary, use figures and letters in parentheses. *Outlines and Briefs*

Rule 3. Select points with respect to *distinction, sequence,* and *climax.* That is, let each point, main or subordinate, have a significance of its own; as far as possible let each point, and each group of points, grow naturally out of what precedes, and lead to what follows; let the several groups gather momentum as they advance, and reach a culmination of interest.

Note. *The following formula for an outline illustrates the preparatory processes set forth in Rules 1, 2, 3.*

Outlines and Briefs

It may be useful to set in here a bare *formula* or *framework* illustrating general processes in planning the skeleton of an outline. The *formula* prepares the way (a) for the arranging of points, according to their purpose, under the main heads: *Introduction*, *Discussion*, and *Conclusion;* (b) for the ordering of points, according to their value and relation, by the use of *like symbols* and *similar positions* for points of the same relative value, and of *unlike symbols* and *dissimilar positions* for points of different relative value. Such a formula tests the worth, purpose, rank, co-ordination, and subordination of points.

I. Introduction
  A.
    1.
    2.
  B.
II. Discussion
  A.
    1.
      a.
      b.
        (1)
        (2)

II. Discussion (con.)
  B.
    1.
      a.
      b.
        (1)
          (a)
          (b)
      c.
III. Conclusion
  A.
  B.

Outlines and Briefs

RULE 4. Having planned a tentative framework for what you mean to write, proceed to build upon this framework, modifying as necessary, the outline of the composition. Group the arrangement of facts so as to secure:

1. Significance of idea.

2. Natural order according to some principle, such as sequence of time, association, contrast, cause and effect.

3. Steady progress and climax.

RULE 5. State all thoughts in plain language and in complete form. As a rule, state all points of the outline in sentence form. Points of detail may be tabulated in words or phrases completing a clause followed by a colon.

RULE 6. Punctuate all expressions in the outline.

RULE 7. Capitalize the first word of each point, main and subordinate.

RULE 8. Cite authorities and explicit references at the foot of each page and give a bibliography of sources at the close.

NOTE. *The following outline illustrates most of the general processes specified in this group of eight rules on pages* 142–145.

Outlines and Briefs

Two Forces in History*

I. Introduction
  A. Students of history note two main streams of tendency guiding human conduct:
    1. One in the power of reason and altruistic emotions.
    2. The other in the power of passion and physical force.
  B. Thus there are two schools of philosophical thinkers and historians:
    1. One finding in the former tendency the chief sources of human progress.
    2. The other holding that selfishness and passion can never be reduced by sympathy and reason, and that social order must be maintained by force.

II. Discussion
  A. The first school, having faith in reason and sympathy, is the more sanguine.
    1. It holds that progress is mainly achieved through peace.
    2. It believes in the possibility of a world which will become pacific.
    3. It has the support of great names:
      a. Peace is the doctrine preached by Christianity.
        (1) It was championed:
          (a) By the greatest mediæval poet, Dante.
          (b) By the greatest modern philosopher, Kant.

4. This first school has seemed to hold the field in the realm of thought.

B. Latterly, the second school, advocating force, has sprung into activity.

1. Teachers have arisen who declare war a positive good.
2. Their doctrine sees in war a means of human progress.
   a. Supporting arguments are drawn from nature and history:
      (1) Natural selection and struggle for life evolve higher forms.
      (2) Conflict has enabled higher races and stronger states to overcome the lower and weaker.
   b. Both lines of argument maintain that progress is achieved by strife.

III. Conclusion

A. History shows:

1. That war has retarded the upward march of man.
2. That races that know how to think, rather than those that know only how to fight, have led the world.
   a. Thinking has developed scientific inquiry.
   b. Thinking has produced literature and art.
   c. In peace men have time and taste to profit by the products of thought.

* Points from the Huxley lecture by Viscount Bryce, given in Birmingham, March 10, 1916.

Special Processes in Making a Brief

Outlines and Briefs

In addition to these general processes a Brief requires special planning in that it is based on (a) a proposition that must always be stated at the outset, (b) analysis of whatever is necessary to an understanding of the argument, and (c) evidence.

Rule 1. State the Proposition at the outset.

Rule 2. Group the points under the main heads: *Introduction, Brief Proper,* and *Conclusion.*

Rule 3. The Introduction must state, in sentence form, each point of the analysis necessary for an understanding of the Brief Proper: always the special issues; then other points, such as the cause of discussion, definitions, etc.

Rule 4. The Brief Proper must consist of refutation, and evidence in support of the Proposition. The evidence supporting the Proposition should be arranged as follows:

(a) The main points of the proof, which must all be directly related to the Proposition as proof, should be co-ordinated under capital letters and arranged with regard to unity, sequence, and climax.

(b) Each main point heads a *group* of points con-

Outlines and Briefs

sisting of the main point (symbolized by a capital letter) supported by evidence expressed in a subordinate point (indented one inch and symbolized by a figure); this subordinate point may be supported in turn by a secondary subordinate point (indented another inch and symbolized by a small letter), etc. Each group should have every member closely allied to that which precedes and to what follows so as to keep unity and coherence.

(c) Every item of evidence must be stated in sentence form and connected with the point it supports by the proper sign. Evidence that gives a *reason* should be connected by the sign *for*, or *because* (or an equivalent); other evidence, by the sign *for example*, *by analogy*, *reasoning a priori*, etc. (the sign to indicate the kind of evidence used).

Rule 5. The Conclusion should summarize the main points of the Brief Proper so as to show immediately the decision reached.

7. Theses

Theses

The paper used for theses should be of as good quality as the paper known as "24-pound linen ledger 17×22 inches." This paper should be in sheets $8\frac{1}{2} \times 11$ inches (or $8 \times 10\frac{1}{2}$ inches) in size, punched in the left-hand margin of the sheet. The thesis when completed should be protected by covers or bound.

Theses Rule 1. The thesis should be written on one side only of each sheet; the pages should be numbered consecutively. The body of the thesis should be type-written; the lines double-spaced.

Rule 2. Left-hand margins should be one and three-fourths inches wide; the other margins not less than one inch wide.

Rule 3. Citations should be given at the foot of the page upon which reference is made. Such citations should be single-spaced.

Rule 4. Theses must be in acceptable literary form, and must be prefaced by the following, which are to be bound with the theses in every case in the order mentioned: (1) Title-page in regular book form; (2) A sufficiently complete bibliography; (3) Table of Contents.

X

LETTER-WRITING

1. Kinds of Letters

Kinds of Letters

GENERALLY speaking, correspondence may be considered under two main groups: letters and notes. The first group includes business letters and friendly letters; the second, formal notes and informal notes.

Business letters, for practical purposes, may be considered under four heads: (a) commercial letters (1) conveying orders for goods, etc., and (2) forwarding payments by drafts, checks, money orders, etc.; (b) letters of application for positions, etc.; (c) letters seeking information; (d) official letters, carrying on the business of governments, organizations, societies, etc.

Friendly letters belong in a class by themselves. One of the famous letter writers of history, Madame de Sévigné, expressed the ideal of the friendly letter when she wrote, "Your letter is a true conversation."

Kinds of Letters

Formal notes consist mainly of notes of invitation, notes of acceptance or regret, and announcements. Informal notes are usually like short friendly letters and are governed, in the main, by the same usage.

2. Directions for Letter-Writing, General

Directions for Letter-Writing, General

The first essential of all letters is that they be legible. A fine courtesy will never ask one receiving a letter to puzzle over sentences that are hard to read. The second essential is that they express the writer's thought clearly in correct and well-chosen English.

A business letter should be as brief as possible without being abrupt or discourteous; it should state its purpose at the outset. The answer to a business letter should refer to the date of receipt and to the contents, and should be sent without unnecessary delay.

A friendly letter should by its thought and manner of expression show the regard that prompted the writer.

The paper, with envelopes to match,

should be of good quality, unruled, and never highly tinted. White paper is always in good taste. Business letters may be written on large paper about eight inches by ten; they are often typewritten after dictation. Friendly letters should be written on four-page sheets of smaller size. Black ink should always be used. There should be a margin on the left in proportion to the width of the paper, and all paragraphs should be indented from the margin. The paper should be carefully folded, with few creases, to fit the envelope. *Directions for Letter-Writing, General*

3. Letters

Individuality and taste prompt minor differences in the forms of letters, but Good Use decrees a few very rigid rules. One who ignores these arbitrary rules may be accused of ignorance or carelessness. *Letters*

As a rule, letters and informal notes have seven parts: the Heading, the Address, the Salutation, the Body of the Letter, the Complimentary Close, the Signature, and the Superscription.

Letters A. Heading

Rule 1. The heading should contain the writer's address in full and the date.

653 Johnson Street
Portland, Oregon
May 12, 1919

Note. *Sometimes in friendly letters the heading is put at the end of the letter, below and to the left of the signature. In somewhat formal friendly letters the date may be written out.*

May the ninth, nineteen hundred and sixteen.

B. Address

Rule 1. The address should give the name and the address of the person to whom the letter is sent.

Mr. J. B. Wise
914 Wabash Avenue
Chicago, Illinois

Rule 2. In business letters, the address belongs on the left side of the page just below the heading. In friendly letters it is sometimes omitted, and sometimes written at the end of the letter, below and to the left of the signature.

Rule 3. A woman should be addressed as *Miss* or *Mrs.*, or by her own title. If she is

married, her husband's initials or given name are used as a rule, never her husband's title. *Letters*

INCORRECT: Mrs. Senator Wise, Mrs. Judge Ross.

RULE 4. A man should be addressed as *Mr.* or by title,— *Dr., Professor, The Rev.* (or *The Reverend*), *The Hon.* (or *The Honorable*). Business firms are addressed as *Messrs.*, or by titles of firm or company:

Messrs. Wadhams & Kerr
Portland, Oregon
Gentlemen:

The Macmillan Company
New York City
Dear Sirs:

C. SALUTATION

RULE 1. The salutation should indicate the relation between the writer and the recipient.

RULE 2. *Madam, Ladies, Dear Madam, My dear Madam, Sir, Sirs, Dear Sir, Dear Sirs, My dear Sir, Gentlemen,* are appropriate salutations in business letters.

NOTE 1. My dear Sir, My dear Madam, *are more formal than* Dear Sir, Dear Madam.

NOTE 2. *The word* dear *if preceded by another word should not be capitalized.*

NOTE 3. Madam, Dear Madam, *or* My dear Madam, *may refer to a single or a married lady.*

Letters

NOTE 4. Sir *or* Sirs *is used in government correspondence or when writing to an official* (*or officials*) *of high rank.*

NOTE 5. Gentlemen, *being somewhat more formal than* Dear Sirs, *is often preferred in addressing a firm of bankers or lawyers, or the officers of an institution or association.* Dear Sirs *is better form for purely commercial letters.*

RULE 3. *Dear James, Dear Uncle, My dear George, Dear Cousin Grace, My dear Friend,* are forms for familiar letters.

NOTE. Dear Mr. Brown, My dear Mrs. Deane, *are used in friendly letters, or in business letters when addressed to a person whom one knows well.*

RULE 4. In formal correspondence the salutation should be followed by a colon, or by a colon and a dash; in friendly letters the comma is often preferred, perhaps followed by a dash.

D. BODY OF THE LETTER

The body of the letter should be legible, clear in meaning, and carefully punctuated. It should be written in paragraphs, each of which should cover a single point.

E. COMPLIMENTARY CLOSE

The letter should end with a courteous and appropriate phrase.

RULE 1. *Yours truly, Very truly yours, Respectfully yours, Sincerely yours, Very sincerely yours,* are appropriate in business letters.

NOTE 1. Yours truly *is more formal than* Yours sincerely.

NOTE 2. *The word* your *or* yours *should always be used, and no word should be abbreviated.*

NOTE 3. Respectfully yours *should be used only when special respect is intended. It is proper in writing to a high official or to a person much older than one's self.*

RULE 2. *Faithfully yours, Your loving son, Yours cordially, Yours with love, Your sincere friend, As ever, your friend, Affectionately yours,* are forms in familiar or friendly letters.

RULE 3. The complimentary close should begin with a capital and be followed by a comma.

RULE 4. Be sure that the final sentence when united with the subscription is grammatical.

INCORRECT:
Hoping to see you soon, believe me,
Yours sincerely.

CORRECT:
Hoping to see you soon, I am,
Yours sincerely.

F. SIGNATURE

RULE 1. The signature, except in very famil-

Letters iar letters, should be the one the writer habitually uses in signing a document. As a rule it is better to sign the name in full.

NOTE. *It is especially important in writing to strangers that the signature be plainly written so that the spelling can be read with certainty.*

RULE 2. If the writer is an unmarried woman, she should prefix the title *Miss*, in parentheses, to her signature.

Yours truly,
(Miss) M. A. Hodgdon.

RULE 3. A married woman should write, below and to the left of her own signature, her title, together with her husband's given name, or initials, and surname.

Very truly yours,
Elizabeth Crosthwaite.

Mrs. John Crosthwaite.

NOTE. *A woman should never leave her correspondent in doubt whether she is to be addressed as* Miss *or* Mrs.

G. SUPERSCRIPTION

RULE 1. The superscription, which is written on the envelope, may be arranged in three or four lines, and should be written in courteous manner, and clearly, so as to insure prompt delivery of the letter.

RULE 2. Never deviate from the approved manner of arrangement. *Letters*

Mr. John Applegate
43 State Street
Salem
Oregon

The Perry Pictures Company
Malden
Box 228 Massachusetts

NOTE 1. *Commas are not needed at the ends of lines in the superscription. An abbreviation, however, should be followed by a period.*

NOTE 2. *Place the stamp always in the upper right-hand corner.*

NOTE 3. *A stamp, or a stamped and addressed envelope, should often be enclosed in business letters.*

NOTE 4. *In the United States the title* Mr. *is better form than* Esq. *after the name.*

4. OFFICIAL LETTERS

Official letters to those in high office are the most formal of all business letters and seem to have inherited many punctilious phrases of ceremony and courtesy. They should be written on sheets of paper to be folded but once. *Official Letters*

RULE 1. Both the envelope and the letter

Official Letters

within are often addressed to the name of the office rather than of the man.

To the President
The White House
Washington
D. C.

Rule 2. If the name of the President of the United States or of the governor of a state is used, the conventional title, *To His Excellency*, should precede.

To His Excellency, William McKinley
The White House
Washington
D. C.

Rule 3. All official, professional, and military titles should be written out in full.

Governor, The Reverend, The Honorable, Colonel, President, Professor.

Rule 4. Terms of formal greeting should be used.

Your Excellency (if addressing the President of the United States, an ambassador of the United States, or the governor of a state).

Your Honor (if writing to the mayor of a city).

Rule 5. The term *Sir* is appropriately used in any official letter.

RULE 6. The complimentary close has a formality not belonging to ordinary letters. *Official Letters*

I have the honor to be, Sir,
With the highest consideration,
Yours respectfully,

I have the honor to subscribe myself most respectfully,
Your obedient servant,

5. LETTER FORMS

Letter Forms

(1) *An Order*

374 Market Street
San Francisco, Calif.
Sept. 23, 1919

Houghton Mifflin Company
4 Park Street
Boston, Mass.

Dear Sirs:

Please send me by mail one copy of Lowell's Complete Poems. Enclosed you will find postal money order for one dollar and fifty cents ($1.50), the price as catalogued.

Yours truly,
George H. Marsh.

Letter Forms

(*2*) *An Application*

426 Jackson Boulevard
Chicago, Ill.
June 24, 1919

To the Board of Education
Portland, Oregon

Gentlemen:

I desire to be considered as an applicant for a position as teacher of history in a Portland High School. I was graduated in 1905 from the department of history in the University of Chicago, and took my master's degree from Columbia University in 1907. I have been teaching history in the High School of Evanston, Illinois, for the past six years. Under another cover I am sending papers and references.

Very truly yours,
(Miss) Jane L. Austin.

(*3*) *A Friendly Letter*

Lancaster, Massachusetts
June 28, 1919

Dear Cousin Tom:

Do hurry on across those boundless plains and spend a while in this quiet New England town. You will be so near historic Concord that you will almost hear the tread of the British Regulars. I shall expect you by the tenth of next month.

Yours as ever,
Mary Harlowe.

(4) A Letter of Introduction

Letter Forms

4 Park Place
Boston, Mass.
March 4, 1919

My dear Mr. Wentworth:

The bearer of this note is my friend, Mr. George W. Talbot of Kentucky, who is a lover of the Connecticut scenes painted by Inness. I shall appreciate your courtesy if you will show him that fine landscape in your library.

Very sincerely yours,
Richard Thayer.

NOTE. *The superscription on the envelope containing a letter of introduction should include the name of the person introduced. Write on the lower left-hand corner the word* Introducing, *followed by the name.*

Mr. Thomas Wentworth

Introducing Mr. George W. Talbot

6. NOTES, FORMAL AND INFORMAL

Notes, Formal and Informal

Notes of invitation, request, and announcement are either formal or informal. The reply should accord in style with the note.

RULE 1. An informal invitation or reply is written like any other friendly letter. Sometimes the heading is omitted altogether and the date and place, usually written out, are put at the close.

RULE 2. Formal notes should be written on

Notes, Formal and Informal

plain, unruled paper. They should be written in the third person throughout, with no abbreviations. They have no heading, salutation, or conclusion. The date, hour, place, and, usually, the character of the entertainment should be written in full. The address and date (written out) should be placed at the lower left-hand side of the page.

Rule 3. To prevent mistake, a reply, whether formal or informal, should always repeat the date and hour mentioned in the invitation.

Rule 4. Formal notes may be written as preferred: in paragraph form, in the middle of the sheet with wide margins; or with lines grouped in some symmetrical order. Visiting and at home cards are often used.

Rule 5. Announcements, and invitations to large, formal entertainments, are usually engraved, not printed or written.

7. Forms for Formal Notes

(*1*) *An Invitation*

Forms for Formal Notes

Mr. and Mrs. John Bates Wesley request the pleasure of Mr. Arnold Webb's company Friday evening, December the tenth, from eight to eleven.

23 Carleton Street
December the fifth

Forms for Formal Notes

(2) An Acceptance

Mr. Arnold Webb accepts with pleasure Mr. and Mrs. John Bates Wesley's kind invitation for Friday evening, December the tenth, from eight to eleven.

14 Bond Street
December the sixth

(3) A Note of Regret

Mr. Arnold Webb regrets that a previous engagement prevents him from accepting Mr. and Mrs. John Bates Wesley's kind invitation for Friday evening, December the tenth, from eight to eleven.

14 Bond Street
December the sixth

(4) An Invitation

Miss Dorothy Wren
At Home
Saturday afternoon, June the fourth
356 Mill Street
Garden Party

(5) An Invitation

The Laurean Literary Society
requests the pleasure of your company
at its
Fortieth Annual Reception
Friday Evening, June the third
Nine until eleven o'clock
Villard Hall

Forms for Formal Notes

(6) *An Invitation*

Mr. and Mrs. Wilson Stevens
request the pleasure of
Mr. Archer's
company at dinner
on Tuesday, January the ninth
at eight o'clock
24 Columbia Street

(7) *An Introduction*

Form for an introduction that may be written on the back of a visiting card:

Introducing
Miss Ruth Graham Mills
of Portland, Oregon

to Mrs. George Marshall
84 Beacon Street, Boston

XI

COPY FOR THE PRINTER*

THE general desire of newspapers regarding *copy* is expressed in the following editorial from the *Morning Oregonian* of Portland. "The columns of the *Oregonian* will be cheerfully given if correspondents will observe reasonable conditions as to space, intelligibility, legibility, and topical value. The correspondent who makes his article brief, pointed, and pertinent not only commends it to favorable editorial consideration, but commands the attention of many readers."

The Preparation of Copy

General Suggestions

The Preparation of Copy

Copy should be carefully prepared so as to be easily read and handled by all concerned with its printing,—the editor, compositor, and proofreader. Typewritten copy is preferred.

* The word *copy*, as used here, is a technical term meaning any piece of written or printed matter sent to a publisher to be reproduced in print.

The Preparation of Copy

NOTE. *When preparing handwritten copy, use good black ink or a pencil with soft lead. A very fine pen, pale ink, and a pencil that makes a dim mark are poor tools.*

RULE 1. Use regular typewriter size of paper, about eight inches by ten and a half inches, and write the short way of the paper; or use note size, about five or six inches by eight to ten inches, and write across the long side.

NOTE 1. *Paper should be uniform in size and of good quality.*

NOTE 2. *Foolscap paper is inconvenient in size.*

RULE 2. Leave a margin of about an inch at both top and bottom of each page. A wide margin on the left is necessary for possible alterations.

RULE 3. Leave about one sixth of an inch between the lines.

RULE 4. The author's name and address should be plainly written at the top of the first sheet and also at the bottom of the last sheet.

RULE 5. Write on only one side of the paper.

RULE 6. Number each page at the top either in the middle or at the right-hand corner. Draw a quarter circle under the number. If

new pages are inserted in the middle of an article (say after page 7), number them "7a, 7b," etc. If pages are taken out (say from 8 to 12 inclusive) number the seventh page "7–12." The succeeding pages will remain 13, 14, etc.

Rule 7. Unusual words, foreign words, and unfamiliar terms of science should be written in very distinct letters.

Note 1. *The small letters,* c, e, i; o, a; v, w; r, s; u, n, *which are often illegible and confusing, should be clearly distinguished.*

Note 2. *Put a line under* u *and over* n *in handwriting:* u̲, n̄.

Rule 8. The names of persons and places should be made perfectly clear, and, above all, should be spelled correctly. Write the names of individuals and firms as they themselves write them. Avoid dividing names at the end of lines.

Rule 9. The capital letters that begin every sentence should be made so that they cannot be mistaken. If it is not clear that the letter as written is a capital draw three lines under it.

Rule 10. Encircle every period that ends a sentence. Clearly distinguish colons from semicolons, and commas from periods.

The Preparation of Copy

NOTE 1. *Some writers prefer to use the mark* (×) *for a period.*

NOTE 2. *Leave a space of about an inch (in manuscript) between sentences in the same paragraph.*

NOTE 3. "*All that the printer asks of the author is that he shall spell uniformly and put his capitals, points, and other peculiarities of style in their proper places, so that there can be no misunderstanding about his intent.*"*

"*In legal documents much may depend upon the presence or absence of a comma.*"†

RULE 11. Always avoid dividing words at the end of pages.

RULE 12. Always indent paragraphs an inch from the margin. Put the paragraph mark (¶) before any word not so indented if it introduces a paragraph. When copy is revised or edited a paragraph can be made anywhere by inserting the symbol.

RULE 13. If it is decided not to have a paragraph that has been made, draw a "run-in" line, that is, a curved line connecting the last words before the break, and the first word after the break.

RULE 14. To cancel words draw a line through

* De Vinne, *The Practice of Typography: Correct Composition*, p. 328.
† *Ibid.*, p. 331.

The Preparation of Copy

them showing clearly where the omission begins and where it is to end. Then connect the words to be joined by a "run-in" line, having a caret at each end of the line.

NOTE. *If after canceling a word or sentence you wish to restore it and have not time to rewrite the passage, put a line of dots under the words and write* Stet (*which means* Let it stand) *on the margin.*

RULE 15. If after copy is prepared, the addition of matter is desired, cut the sheet and paste in the new lines; then fold the lower edge of the lengthened sheet forward upon the writing. (Matter folded backward may be overlooked.)

RULE 16. In quoting dialect or a sentence inaccurate in construction or spelling which you wish printed as written, write on the margin the direction, "Follow copy."

RULE 17. One line under any expression indicates that you wish it printed in *italics;* two lines, in SMALL CAPITALS; three lines, in FULL CAPITALS.

NOTE. *A diagonal line drawn downward from left to right through a capital indicates that you wish it changed to a small letter.*

RULE 18. As a rule, no abbreviations should

The Preparation of Copy

be used in copy excepting those that are to be printed as such.

NOTE. *A circle around an abbreviation indicates that the word is to be spelled out.*

RULE 19. A foot-note should be placed just under the line to which it refers, and should be plainly marked so that the compositor may set it where it belongs.

RULE 20. Where illustrations are to be used, paste in the copy a proof of each cut where it belongs. Write upon it the title to be printed. If the proof is not so pasted leave a space in copy and write in it "Cut" with the title of the illustration.

NOTE. *In forwarding drawings or photographs place them between pieces of cardboard. Never fold or roll them.*

RULE 21. Draw a line at the end of every article to show that it is complete.

RULE 22. Date everything sent, sign your full name (not initials or surname), and give your address.

RULE 23. Send copy folded or flat, never rolled.

Copy for Newspapers

The Preparation of Copy

A. Form

Rule 1. Study the columns of the paper for which you purpose to write. Note the styles of type used; the position of dates; the way letters to the editor are addressed; the use of headlines, sub-heads, and cross-lines; the style of capitalization and punctuation; the use of abbreviations in writing words; the method of writing numbers (that is, what numbers are written in figures and what in letters); and the forms used for tables, summaries, market reports, shipping news, and other matter.

Rule 2. Study several of the great newspapers of the country, *New York Times, New York Evening Post, The Sun, Philadelphia Ledger, Brooklyn Eagle, Springfield Republican, Chicago Tribune, Louisville Courier-Journal, Los Angeles Times, Morning Oregonian*, and others, for information as to subject matter, method of statement, and form used for the different pages.

Rule 3. A date-line should be used for news from any locality outside the place where the paper is printed. It should include the date

The Preparation of Copy

and the name of the town or city; also the state or country when other than that of the place where the paper is printed.

Norfolk, Va., August 6.—

Cowes, Isle of Wight, September 10.—

NOTE. *Use the tenses in the copy with reference to the date-line.*

RULE 4. Headlines should be written in, or space left for their insertion.

B. STYLE

"In preparing manuscript for the press, more editorial labor is spent on trimming out the undergrowth of words than on any other one thing.... Pruning is not everything, but it often makes an apparently dull article almost vivacious."—*New York Evening Post.*

RULE 1. What is written must be *news. News* in a newspaper "is that which will interest humanity at large."* The larger the human interest the greater the value of the news.

RULE 2. Make the first sentence give the gist of your story. "Ex-Governor Black died in London to-day of pneumonia, after an ill-

* Hemstreet, *Reporting for the Newspapers*, p. 18.

ness of four days." Then continue with the essential details in the first paragraph. *The Preparation of Copy*

NOTE. *The word* story *is a technical term meaning any article of any kind written for a newspaper.*

RULE 3. Depend more on the noun and verb than on qualifiers; that is, cut out or cut down adjective and adverbial words, phrases, and clauses whenever possible. The wordy writer expands "Eternal vigilance is the price of liberty" into "Eternal vigilance, a vigilance that is always on the alert, is the universal and inevitable price of liberty, whether of conscience, thought, or action."

RULE 4. Use Anglo-Saxon words instead of classical; concrete terms instead of abstract; particular, instead of general; connoting expressions instead of denoting. "He has the faith of Columbus" may mean more than a sentence containing twice as many words. "Trustworthy men will begin work on the station" is better than "Reliable men intend to commence operations for the erection of a depot."

RULE 5. Make sentences short, compact, and rich. A good test of the usefulness of words in a sentence is to put one of the two most

The Preparation of Copy

important words or phrases at the beginning, and the other at the end, and all other expressions as near to their governing words as possible. By this process useless words will be eliminated.

An example will illustrate: "Always put words that are significant at the close of sentences." This expression is weak because it contains too many words and the two most important ideas are expressed in subordinate places. Throw these ideas of *significance* and *position* into the best places in a sentence, the beginning and the end: "Significant words belong at the end."*

A Working Plan for News Service †

1. Get news and verify.
2. First sentence: State the climax. Give the *event.*
3. Next sentences: Give actors, place, time, causes.
4. First paragraph: Answer questions What? Who? Where? When? Why?
5. Avoid stereotyped forms and "fine writing."
6. Second paragraph: Bring in other important details (best foremost).
7. Crowd minor details toward the end.

* Adapted from Wendell, *English Composition*, pp. 102, 103.
† Adapted from Shuman, *Practical Journalism*, chapter v.

The Preparation of Copy

8. Strive to condense a "page into a phrase and that phrase into a word."
9. Make no editorial comments in news matter.
10. Get copy in early.

NOTE. *The following estimate may be helpful in judging of the length of articles when printed:*

"*The lines in most newspapers average between seven and eight words. The news columns of most newspapers are set in nonpareil, and there are twelve nonpareil lines to the inch. . . . The number of words in a news column ranges from 1600 to 2400. . . . Editorial matter, being set in larger type and leaded, will range between 1000 and 1500 words to the column.*" *

OLD NAMES FOR FONTS OF TYPE AND CORRESPONDING SIZES UNDER THE POINT SYSTEM

Formerly the various sizes of type were indicated by names which had developed with the history of type making. It was a source of annoyance to printers that two types of supposedly the same size, when made at different type foundries varied so much that they could not be used side by side. During the last thirty-five years the "point" system, by which each size bears a proportionate relation to every other size, has done much to remedy this lack of uni-

* Luce, *Writing for the Press*, p. 79.

The Preparation of Copy

formity, and now a great proportion of type is made according to the point system.

Brilliant	3½-point *
Diamond	4½-point
Pearl	5-point
Agate	5½-point
Nonpareil	6-point
Minion	7-point
Brevier	8-point
Bourgeois	9-point
Long Primer	10-point
Small Pica	11-point
Pica	12-point
English	14-point
2-line Brevier	16-point
Great Primer	18-point
2-line Long Primer (or Paragon)	20-point
2-line Small Pica	22-point
2-line Pica	24-point
2-line English	28-point
5-line Nonpareil	30-point
4-line Brevier	32-point
2-line Great Primer	36-point
Double Paragon	40-point
7-line Nonpareil	42-point
4-line Small Pica or Canon	44-point
4-line Pica	48-point

* A point is practically one seventy-second of an inch. Actually it is .013837 inch. It was based on the pica size most extensively in use in America. This pica was divided into twelve equal parts and each part called a point. All the other sizes were made to conform to multiples of this point.

Proofreader's Marks

X Bad letter	⌋ Move to right
⊥ Push-down space	⌐ Raise
⁹ Turn	⌊ Lower
ꝺ Take out (dele)	□ Indent line
∧ Left out; insert	/-/ Short dash
# Insert space	/—/ Long dash
√√√ Even spacing	¶ Paragraph
L Less space	No ¶ No paragraph
⊂ Close up entirely	*wf.* Wrong font
ꝺ Dele and close up	..... Restore
⊙ Period	*stet* Let it stand
,/ Comma	*tr.* Transpose
:/ Colon	*caps* Capital letters
;/ Semicolon	*s. c.* Small caps
’/ Apostrophe	*l. c.* Lower-case or
“ ” Quotation	small letters
=/ Hyphen	*ital.* Italics
‖ ≡ Straighten lines	*rom.* Roman
L Move to left	*qu. qy.* or ? Is this right?

PROOF WITH CORRECTIONS

AMERICAN TAXATION.

SIR, I agree with the honourable gentleman who spoke last, ~~that~~ this subject is not new in this House. Very disagreeably to this House, very unfortunately to this , and to the peace and prosperity of this whole empire, no topic has been more familiar with us.

For nine long years, session after session, we have been lashed round and round this miserable circle of occasional arguments and temporary expedients. I am sure our heads must turn, and our stomachs nauseate with them. We have ~~had them~~ in every shape; we have looked ~~not~~ them in every point of view. Invention is exhausted; reason is fatigued; experience has given judgment; but obstinacy is not yet conquered. The honourable ~~of public benevolence~~ gentleman has made one endeavour more to diversify the form of this disgusting argument. He has thrown out a speech composed almost entirely of challenges. Challenges are serious things; and as he is a man of prudence as well as resolution, I daresay he has very well weighed those challenges before he delivered *them*. I had long the happiness to sit the at same side of the House and to agree with the honourable gentleman all the American questions. My senti-

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APPENDIXES

APPENDIX I

POETIC FORM

Poetic Form

Some knowledge of poetic form and the laws of poetic composition is desirable for all students. Practice in the simpler forms of verse-making is valuable in acquiring good prose style and in helping one to understand and appreciate verse and poetry. Only the most important elements of verse will be defined and briefly illustrated. For convenient reference these books are mentioned: Professor F. B. Gummere's *A Handbook of Poetics* for a brief survey of versification; Professor R. M. Alden's *English Verse* for rich illustrations, and *Introduction to Poetry* for discussion of imaginative and spiritual aspects. Palgrave's *Golden Treasury, The Oxford Book of English Verse,* and Ward's *English Poets* are valuable collections of poems.

Prose is written straight across the page. It has unmeasured, *irregular* rhythm, but no meter or rhyme, and it shuns forms and expressions peculiar to poetry. Poetry is written in lines or verses of varying lengths. It differs from prose in that it has *regular* rhythm, or accent on syllables at equal intervals of *time.*

Poetic Form It may or may not have rhyme, and it makes use of poetic forms and imaginative expressions not natural to prose.

Measured rhythm is called *meter*. A combination of two or three syllables, of which one is accented, the other or others unaccented, is called *a foot*. The accented syllables in a foot are marked –, the unaccented ⏑.

Kinds of Feet

There are four regular feet in English verse: the *iambus*, the *trochee*, the *anapest*, and the *dactyl*.

The Iambus (iambic), the most frequently used foot in English verse, is a foot consisting of two syllables with the accent on the last.

⏑ – ⏑ –
away demand

He pray | eth best | who lov | eth best.
—Coleridge.

The Trochee (trochaic) is a foot consisting of two syllables with the accent on the first.

– ⏑ – ⏑
happy running

Let us | then be | up and | doing.
—Longfellow.

Once up | on a | midnight | dreary | as I | pondered | weak and | weary.—Poe.

Poetic Form

The Anapest (anapestic) is a foot consisting of three syllables with the accent on the last.

on the sea in the light

I am mon | arch of all | I survey. — COWPER.

The Dactyl (dactylic) is a foot consisting of three syllables with the accent on the first.

happiness beautiful

Brightest and | best of the | sons of the | morning. — HEBER.

There are also three *irregular* feet occasionally found in lines, but not in entire poems: the *spondee*, the *pyrrhic*, and the *amphibrach*.

The Spondee is a foot consisting of two syllables both of which are accented about equally.

Hark, Hark!

And ten | low words | oft creep | in one | dull line. — POPE.

The Pyrrhic Foot is a foot consisting of two syllables both of which are unaccented, and is found most commonly at the end of a verse.

A long | roman | tic his | tory. — CAMPBELL.

The Amphibrach is a foot consisting of three syllables with the accent on the second.

Poetic Form

Redeemer defender

Flow gently. | sweet Afton, | among thy | green braes. — BURNS.

KINDS OF VERSE

The number of feet in a verse may vary from one to eight. A verse of one foot is called monometer; of two feet, dimeter; of three, trimeter; of four, tetrameter; of five, pentameter; of six, hexameter; of seven, heptameter; of eight, octameter. Verses of seven and eight feet are not commonly used, and verses of one foot are very rare.

A verse is named by prefixing the adjective describing the prevailing foot to the word indicating the number of feet used. A verse made of three dactyls is named *dactylic trimeter;* of four trochees, *trochaic tetrameter.*

Trochaic trimeter

Age like | winter | weather. — SHAKESPEARE.

Trochaic tetrameter

Tell me | not in | mournful | numbers.
— LONGFELLOW.

Iambic pentameter

Ill fares | the land | to has | tening ills | a prey.
— GOLDSMITH.

A verse is also named according to the com-

pleteness or incompleteness of its number of syllables. An *acatalectic* verse consists of the exact number of syllables required by its meter. A *catalectic* verse lacks one or two of the syllables necessary to make up the exact number required by its meter. *Poetic Form*

Anapestic trimeter, catalectic

He is gone | on the moun | tain. — Scott.

Dactylic dimeter, acatalectic

Bird of the | wilderness

Blithesome and | cumberless. — Hogg.

Dactylic hexameter, catalectic

This is the | forest pri | meval. The | murmuring | pines and the | hemlocks. — Longfellow.

Notes on a Few Meters

Iambic pentameter is perhaps the most frequently used of any English meter. It is the "mighty line" of Shakespeare; it is known as the "heroic measure;" when unrhymed it is the great *Blank Verse* of English poetry. Sonnets must be written in this measure. The masterpieces of English poetry, Milton's epics and Shakespeare's dramas, are in iambic pentameter.

Trochaic feet are most used in *tetrameter* verse.

Poetic Form

Trochaic tetrameter, complete or acatalectic, is the meter of Longfellow's *Hiawatha* containing about five thousand verses, unrhymed. This meter, commonly made without the final syllable, catalectic, is used in many verses of Milton's *L'Allegro*. Another example is Keats's *Mermaid Tavern*.

Dactylic hexameter unrhymed is the measure of the most conspicuous examples of dactylic poems in English. Hexameters were used by Homer in *The Iliad* and by Virgil in *The Æneid*. Longfellow wrote *The Courtship of Miles Standish* and *Evangeline* in hexameters.

Heptameter and *Octameter* verses are not common in English poetry. Examples are, Poe's *Raven*, Tennyson's *May Queen*, and *Locksley Hall*.

Variation in Rhythm

The feet in a line of poetry may vary, but the time beat must be kept. As in music we may use two quarters for a half, so we may in poetry use one foot for another if we keep the prevailing time. The line must have a certain swing: iambic, trochaic, anapestic, or dactylic. If other feet are used, they must not

break up the prevailing movement. One foot can be substituted for another if, as a rule, the accent is not changed: the *iamb* and the *anapest*, both accented on the last syllable, may be interchanged; also the *trochee* and *dactyl*, both accented on the first syllable. *Poetic Form*

A change of accent is justified by some purpose of expression or emphasis, and frequently gives an added charm.

Examples of Variation

Whĕnē'er | ĭs spō | kĕn ă nō | blĕ throught.
(Third foot anapest; the rest iambs.)

Scăttĕred lĭke | dŭst ănd | lēaves whĕn thĕ |
mĭghtў | blăsts ŏf Ōc | tōbĕr.
(A verse of trochees and dactyls.)

Rŏck, glĕn, | ănd căv | ĕrn păid | thĕm băck.
(A spondee is substituted in the first for an iamb.)

Thĭs wăs | thĕ nō | blĕst Rō | măn ōf | thĕm ăll.
(In this iambic verse the first foot is a trochee.)

Ănd Ĭ wōuld | thăt mў tongue | cŏuld ūttĕr
(The amphibrach after the two anapests gives emphasis.)

Notice the effect of the substituted feet as you read these verses aloud.

Cæsura

Poetic Form

A natural pause called the *cæsura,* which may or may not be marked by punctuation, often comes in a verse of poetry. It may come anywhere in the verse, even in the middle of a foot. In the following examples the cæsural pause is marked ||.

Act well your part, || there all the honor lies.
—Pope.

Speak out; || what is it thou hast heard, || or seen?
—Tennyson.

Why, all the souls that were || were forfeit once.
—Shakespeare.

"End-stopped" and "Run-on" Lines

A line which ends with a distinct rhetorical pause is called *end-stopped.* A line ending with an incomplete thought requiring continuation into the next line is called *run-on.* In the following quotation, lines *one, two,* and *four* are end-stopped; line *three* is run-on.

On Linden, when the sun was low,
All bloodless lay the untrodden snow;
And dark as winter was the flow
Of Iser, rolling rapidly. —Campbell.

APPENDIX I

Scansion

Poetic Form

The separation of a verse of poetry into the feet that compose it is called *scansion.*

Description

Description must note the prevailing foot, the number of feet, the substituted feet, slurred or elided vowels, the cæsural pause, and the end-stopped and run-on lines.

Rhyme

The regular recurrence of similar sounds is called *rhyme.* The interval between rhymes is of a different length in different poems, but when an interval is once established, it should be followed to the end.

Kinds of Rhyme

Rhymes are classified according to their form as *perfect, imperfect,* and *bad. Perfect rhymes* must have three essentials:

1. The *same vowel* sound;
2. The vowel sound must be succeeded by the *same consonant* sound (if any);
3. The vowel sound must be preceded by *different consonant* sounds.

Poetic Form

Test the following examples by these three essentials:

sing, ring; slenderly, tenderly;
thou, now; showers, flowers.

An *imperfect rhyme* violates one or more essentials of the perfect rhyme.

ease, peace; desert, heart; retreat, great;
river, ever; flood, brood; prove, love.

Rhymes are also classified according to their position with regard to the end of a line as *single, double,* and *triple.*

The end rhyme is called *masculine* or *single.*

From my heart I give thee joy:
I was once a barefoot boy! — WHITTIER.

When next to the last syllable, the rhyme is called *feminine* or *double:*

Go where glory waits thee;
But while fame elates thee,
Oh! still remember me. — MOORE.

When the accented vowel is in the second syllable from the last, the rhyme is called *triple:*

Sisterly, brotherly,
Fatherly, motherly. — HOOD.

APPENDIX I

Blank Verse

Poetic Form

Verse without rhyme is called *blank verse* and generally makes use of the iambic pentameter measure. This is the most dignified of all kinds of verse, and is especially suited to the expression of noble, heroic thought. It is written in continuous verses, as in Milton's *Paradise Lost*, Tennyson's *Idylls of the King*, and Bryant's *Thanatopsis*.

And slowly answered Arthur from the barge:
"The old order changeth, yielding place to new,
And God fulfils himself in many ways,
Lest one good custom should corrupt the world.
Comfort thyself: what comfort is in me?
I have lived my life, and that which I have done
May He within himself make pure! but thou,
If thou shouldst never see my face again,
Pray for my soul. More things are wrought by prayer
Than this world dreams of. Wherefore let thy voice
Rise like a fountain for me night and day.
For what are men better than sheep or goats
That nourish a blind life within the brain,
If, knowing God, they lift not hands of prayer
Both for themselves and those who call them friend?
For so the whole round earth is every way
Bound by gold chains about the feet of God."

—Tennyson.

Poetic Form

Therefore am I still
A lover of the meadows and the woods,
And mountains; and of all that we behold
From this green earth; of all the mighty world
Of eye, and ear,—both what they half create,
And what perceive; well pleased to recognize
In nature and the language of the sense,
The anchor of my purest thoughts, the nurse,
The guide, the guardian of my heart and soul
Of all my moral being.—WORDSWORTH.

THE STANZA

The Stanza is a group of lines or verses bound together by some plan of rhythm and end-rhyme. This plan determines its length.

The Couplet and the *Triplet* or *Tercet* are two of the simplest forms of the stanza.

The western waves of ebbing day
Rolled o'er the glen their level way.—SCOTT.

Dark, deep, and cold the current flows
Unto the sea where no wind blows,
Seeking the land which no one knows.—ELLIOT.

The Quatrain is a stanza of four verses. This is one of the favorite stanzas in poetry. Quatrains may take various rhyme schemes; as, *a b a b*, or *a b c b*, or *a b b a*, or *a a b a*.

(The letters *a b c d e*, etc., are used to represent *rhymes* in succession.) *Poetic Form*

The Tennysonian Stanza is a quatrain of iambic tetrameters rhyming *a b b a*. It is so named because used by Tennyson in *In Memoriam*.

I hold it true, whate'er befall; *a*
I feel it, when I sorrow most; *b*
'T is better to have loved and lost, *b*
Than never to have loved at all. — TENNYSON. *a*

The Ballad Stanza is a quatrain having verses *one* and *three* in iambic tetrameter and verses *two* and *four* in iambic trimeter with a rhyme scheme usually *a b c b*. This is a favorite form in ballads and hymns.

When all Thy mercies, O my God, *a*
My rising soul surveys, *b*
Transported with the view, I 'm lost *c*
In wonder, love, and praise. *b*

Stanzas of five and six verses are found in great variety in English poetry.

Rhyme Royal is a stanza of seven verses of iambic pentameter and much used by Chaucer. Its rhyme scheme is *a b a b b c c*.

The Spenserian Stanza consists of nine lines: eight iambic pentameters, and the long, last

Poetic Form

line an iambic hexameter called an *Alexandrine.*

Always read the first stanza of a poem aloud two or three times to get the swing of the rhythm and the plan of the rhyme. Listen for any substitution and feel the silence in the cæsural pauses and at the close of the end-stopped lines.

The Sonnet

The sonnet is a complete poem of fourteen iambic pentameter verses arranged according to a prescribed order of rhyme, and usually the subject matter consists of a single idea or emotion. There are two kinds of sonnet:

1. *The Italian* or *Petrarchan sonnet* in its perfect form is divided into two unequal groups of eight and six verses, the former called the *octave* and the latter the *sestet.* The octave has an invariable rhyme scheme of *a b b a a b b a*, and the sestet may rhyme in several ways, the most common being *c d e c d e* or *cd cd cd.* See Milton's Sonnet *On His Blindness;* Keats's sonnet *On First Looking into Chapman's Homer.*

2. *The English* or *Shakespearian sonnet* consists of three quatrains and a couplet, the

rhyme scheme being usually *a b a b c d c d e f e f g g*. Shakespeare wrote one hundred and fifty-four sonnets. *Poetic Form*

A Sonnet in Petrarchan Form

The world is too much with us; late and soon, *a*
Getting and spending, we lay waste our powers: *b*
Little we see in Nature that is ours; *b*
We have given our hearts away, a sordid boon! *a*
This Sea that bares her bosom to the moon; *a*
The winds that will be howling at all hours, *b*
And are up-gathered now like sleeping flowers; *b*
For this, for everything, we are out of tune; *a*
It moves us not. — Great God! I'd rather be *c*
A Pagan suckled in a creed outworn; *d*
So might I, standing on this pleasant lea, *c*
Have glimpses that would make me less forlorn; *d*
Have sight of Proteus rising from the sea; *c*
Or hear old Triton blow his wreathèd horn. *d*

— WORDSWORTH.

A Sonnet in Shakespearian Form

When, in disgrace with Fortune and men's eyes, *a*
I all alone beweep my outcast state, *b*
And trouble deaf Heaven with my bootless cries, *a*
And look upon myself, and curse my fate, *b*
Wishing me like to one more rich in hope, *c*
Featured like him, like him with friends possessed, *d*
Desiring this man's art, and that man's scope, *c*
With that I most enjoy contented least; *d*
Yet in these thoughts myself almost despising, *e*
Haply I think on thee, and then my state, *f*

Poetic Form

Like to the lark at break of day arising *e*
From sullen earth, sings hymns at Heaven's gate; *f*
For thy sweet love remembered such wealth brings, *g*
That then I scorn to change my state with kings. *g*

—SHAKESPEARE.

Poetic License

This term is applied to liberties a poet may take with language, in order to make it conform with the rules of poetry. He may abbreviate a word; use one part of speech for another; use an archaic word; change the accent of a word; suppress a syllable; invert the grammatical order of a sentence, and take liberties in the construction of a rhyme.

The poet who uses any poetic license carelessly or frequently lowers the tone of his work.

POETRY DISTINGUISHED FROM VERSE

The term *versification* means the art of making verse and suggests the machinery and outward form. The term *poetry* includes both thought and form. All poetry is verse; but verse lacking nobility and dignity of thought is not poetry. The insignificant or trivial idea cannot be given depth or height or beauty by poetical form. Some rare poems, however,

Poetic Form

though their ideas are not important, please us by their very perfection of form.

The creative powers of poetry are within: they are the imagination, the emotions, the perception of truth and beauty, and the spiritual vision. The loftiest poetry expresses noble thought, exaltation, emotion, and imagination. The simplest lyric reveals truth and beauty in such a way as to reach the human heart. The kind of verse and the kind of poetry depend upon the nature of the subject, the relation of the poet to his subject, and the poet's purpose in expressing his thought and emotion.

Kinds of Poetry

There are three general classes of poetry: *narrative, lyric,* and *dramatic.*

1. Narrative Poetry

Narrative poetry relates events either real or imaginary apart from the poet himself. Two forms only will be named here.

The Great Epic is a narrative poem in which the poet tells in noble, uniform verse, great and heroic events. Examples are *The Iliad, The Æneid,* and *Paradise Lost.*

Poetic Form

The Ballad is the shortest of all narrative poems. It has simple structure and relates a single incident. An example is Longfellow's *The Wreck of the Hesperus.*

2. Lyric Poetry

Lyric poetry has to do with the inner feelings of the poet, not with outward events. It writes of love, joy, hate, despair, jealousy, grief, hope, and praise. Its best known forms are the *ode*, the *elegy*, the *song*, and the *sonnet.*

The Ode expresses exalted emotion, dignity of theme, and complexity of structure. Some of the best odes in our language are Keats's *Ode to a Nightingale*, Wordsworth's *Intimations of Immortality*, and Lowell's *Commemoration Ode.*

The Elegy is a lyric expressing grief and reflection on death and immortality. Milton's *Lycidas*, Shelley's *Adonais*, and Tennyson's *In Memoriam* are examples of the greatest elegies in our language.

The Song is a short poem intended to be sung. A Hymn is a sacred song.

The Sonnet is a lyric poem of fourteen lines complete in itself. A climax of the feeling is

sometimes found at the close of the octave and sometimes in the closing couplet. *Poetic Form*

Among the great sonnet writers are Sidney, Spenser, Shakespeare, Milton, Wordsworth, Keats, and Longfellow.

3. Dramatic Poetry

Dramatic poetry is that kind of poetic composition that sets forth human motives impelled by intense feeling, in the midst of conflict. It is usually written in dialogue and intended to be acted. Examples of the greatest English dramatic poems not presented on the stage are Milton's *Samson Agonistes,* Shelley's *Prometheus Unbound,* and Browning's *The Ring and the Book.*

The most important kind of dramatic poetry is called *drama.* The drama sets forth a story by means of characters and plot so developed as to reveal one controlling purpose. It requires for its best interpretation actors and a theater. The two main divisions of drama are *tragedy* and *comedy.*

Tragedy is that form of drama that deals with the human soul in such conflict with great forces as must end in defeat. "The action of a tragedy should represent a conflict of wills,

Poetic Form

or of will with circumstance, or will with itself, and should therefore be based on the characters of the persons involved. A typical tragedy is concerned with a great personality engaged in a struggle that ends disastrously." * Shakespeare's *King Lear, Macbeth, Othello,* and *Hamlet* are tragedies.

Comedy is that form of drama that deals with laughable or enjoyable incidents, the outcome of which is happy. Comedy is near to daily life, inclines less to poetry than tragedy, and employs less verse and noble language. Shakespeare's *As You Like It* and *Twelfth Night* are comedies.

* Thorndike, *Tragedy*, p. 9.

APPENDIX I

A Few Illustrations of Poetic Form

Poetic Form

"Said the Wind to the Moon, 'I will blow you out.
You stare
In the air
Like a ghost in a chair,
Always looking what I'm about.
I hate to be watched; I will blow you out.'"

Not a drum was heard, not a funeral note,
As his corpse to the rampart we hurried;
Not a soldier discharged his farewell shot
O'er the grave where our hero we buried.

—Wolfe.

Hail to thee, blithe Spirit!
Bird thou never wert,
That from heaven, or near it
Pourest thy full heart
In profuse strains of unpremeditated art.

—Shelley.

He is gone on the mountain,
He is lost to the forest,
Like a summer-dried fountain,
When our need was the sorest.
The font reappearing
From the raindrops shall borrow,
But to us comes no cheering,
To Duncan no morrow!—Scott.

'T is the star-spangled banner, oh, long may it wave
O'er the land of the free and the home of the brave.

—Key.

Poetic Form

Hark, hark! the lark at heaven's gate sings,
And Phoebus 'gins arise,
His steeds to water at those springs
In chaliced flowers that lies;
And winking Mary-buds begin
To ope their golden eyes:
With everything that pretty bin,
My lady sweet, arise:
Arise, arise. —SHAKESPEARE.

The year 's at the spring
And day 's at the morn;
Morning 's at seven;
The hillside 's dew-pearled;
The lark 's on the wing;
The snail 's on the thorn:
God 's in his heaven —
All 's right with the world!
—BROWNING.

Drink to me only with thine eyes,
And I will pledge with mine;
Or leave a kiss but in the cup
And I'll not look for wine.
The thirst that from the soul doth rise
Doth ask a drink divine;
But might I of Jove's nectar sup,
I would not change for thine. —JONSON.

"Great wits are sure to madness near allied,
And thin partitions do their bounds divide."

Poetic Form

The splendour falls on castle walls,
And snowy summits old in story;
The long light shakes across the lakes,
And the wild cataract leaps in glory.

—TENNYSON.

Music, when soft voices die,
Vibrates in the memory—
Odours, when sweet violets sicken,
Live within the sense they quicken.

—SHELLEY.

Come read to me some poem,
Some simple and heartfelt lay,
That shall soothe this restless feeling,
And banish the thoughts of day.

—LONGFELLOW.

No war, or battle's sound
Was heard the world around:
The idle spear and shield were high uphung;
The hookèd chariot stood
Unstain'd with hostile blood;
The trumpet spake not to the armèd throng;
And kings sat still with awful eye,
As if they surely knew their sovran Lord was by.

—MILTON.

Full many a glorious morning have I seen
Flatter the mountain-tops with sovereign eye,
Kissing with golden face the meadows green,
Gilding pale streams with heavenly alchemy.

—SHAKESPEARE.

Poetic Form

Within the Tent of Brutus.

Bru. Bear with me, good boy; I am much forgetful.
Canst thou hold up thy heavy eyes awhile,
And touch thy instrument a strain or two?
Luc. Ay, my lord, an it please you.
Bru. It does, my boy.
I trouble thee too much, but thou art willing.
Luc. It is my duty, sir.
Bru. I should not urge thy duty past thy might;
I know, young bloods look for a time of rest.
Luc. I have slept, my lord, already.
Bru. It was well done; and thou shalt sleep again;
I will not hold thee long. If I do live,
I will be good to thee. [*Music, and a Song.*
This is a sleepy tune. — O murd'rous Slumber!
Lay'st thou thy leaden mace upon my boy,
That plays thee music? — Gentle knave, good night!
I will not do thee so much wrong to wake thee.
If thou dost nod, thou break'st thy instrument,
I 'll take it from thee; and, good boy, good night;
Let me see, let me see. — Is not the leaf turn'd down,
Where I left reading? Here it is, I think.
[*He sits down.*

Julius Cæsar, Act IV, Scene 3.

APPENDIX II

SHORT LISTS OF WORDS

Short Lists of Words

THREE short lists of words are given here with other words associated in *similarity* of meaning, *contrast* of meaning, or similarity of *pronunciation*. These brief lists may suggest peculiar interest in the study of words, need of accuracy in the choice and use of words, and the value of constant study of books like Roget's *Thesaurus of English Words and Phrases*, Soule's *Dictionary of Synonyms*, and the best modern dictionaries.

Words with Synonyms

1. Words with *synonyms*. A synonym is a word of similar meaning.

Abundant, copious, ample, plentiful, plenteous.

Achievement, feat, exploit, attainment, performance.

Aggression, encroachment, assault, attack, offense, invasion.

Blame, reproach, reprehend, censure, condemn, reprove.

Burst, break, crack, split, rend.

Clear (*v.*), absolve, acquit, liberate, deliver, release, set free.

Clear (*a.*), apparent, palpable, visible, obvious, plain, evident, manifest, unmistakable, distinct, lucid, transparent.

Deserve, merit, earn, justify, win.

Words with Synonyms

Dispute (*v.*), argue, contest, contend, question impugn.
Escape (*v.*), elude, evade.
Everlasting, endless, infinite.
Fellow, comrade, equal, companion, colleague, mate.
Frugal, provident, economical, saving.
Goodness, value, worth, excellence.
Havoc, destruction, desolation, devastation.
Impede, hinder, retard, obstruct, prevent.
Just, right, equity, law.
Kingly, royal, impartial, regal, sovereign.
Labor, work, task, toil, exertion.
Manage, contrive, concert, direct.
Moment, consequence, weight, importance.
Nation, people, community, realm, state.
Occupy, hold, possess, fill, employ.
Outline, sketch, plan, draft, contour.
Pacify, appease, calm, quiet, still.
Reimburse, refund, repay, satisfy, indemnify.
Seem, look, appear.
Waive, forego, relinquish, let go.

Words with Antonyms

2. Words with *antonyms*. An antonym is a word of opposite meaning.

Absurd, wise	Complex, simple
Affection, aversion	Courage, cowardice
Attack, defend	Deliberate, hasty
Belief, doubt	Diminish, increase
Bold, timid	Doleful, joyous
Clear, opaque	Error, truth
Clever, stupid	Esteem, contempt

Words with Antonyms

Fiction, fact	Obey, rebel	
Humble, haughty	Positive, negative	
Idle, busy	Poverty, wealth	
Jaded, fresh	Radical, conservative	
Laughter, tears	Rude, polite	
Learned, ignorant	Success, failure	
Lenient, severe	Weak, strong	

Words with Homonyms

3. Words with *homonyms*. A homonym is a word which agrees with another in sound and perhaps in spelling, but not in meaning.

Altar, alter	Mantel, mantle
Ascent, assent	Marshal, martial
Base, bass	Mean, mien
Berth, birth	Meet, mete, meat
Buy, by, bye	Pair, pare, pear
Capital, capitol	Plain, plane
Cite, sight, site	Praise, prays, preys
Core, corps	Rain, reign
Dear, deer	Seas, sees, seize
Dew, due	Sew, so
Die, dye	Suite, sweet
Gibe, gybe, jibe	Stationary, stationery
Great, grate	To, too, two
Hoard, horde	Wave, waive
Leaf, lief	Way, weigh
Lean, lien	Weak, week
Main, mane	Write, wright, rite, right
Maize, maze	

APPENDIX III

A SHORT LIST OF WORDS OFTEN MISPRONOUNCED

Words often Mispronounced

In a transcontinental message he once sent by telephone to teachers' meetings in San Francisco and Chicago, the great English actor, Sir Herbert Beerbohm Tree, made a plea for a definite standard of pronunciation of the English language. Before over a thousand teachers assembled in New York City, he said: "I think the heads of universities and school-teachers could arrive at a perfect understanding as to the ideal pronunciation. This could be recorded and preserved for future generations on the phonograph."

Authorities differ in the pronunciation of a few words in the following list. The pronunciation here given seems to have the weight of authority.

In this table of the diacritical marks used, the letters marked are pronounced like those in the words opposite:

ā, long	pāle	ȧ, intermediate	lȧst
ă, short	hăt	ạ, obscure	instạnce
ä, Italian	fäther	ē, long	bē
ạ, broad	tạlk	ĕ, short	mĕt

ē	hēr	o͞o, long	mo͞on	*Words often Mispronounced*
ẹ, obscure	intẹrẹst	o͝o, short	go͝od	
ī, long	mīle	ū, long	beaūty	
ĭ, short	tĭn	ŭ, short	cŭp	
i̱, obscure	facili̱ty	u̱, like long oo	tru̱e	
ō, long	sōld	s̱, soft like z	ris̱e	
ŏ, short	rŏd	th, vocal	witẖer	
ô, broad	fôrk	t͟h, breath only	fort͟h	
ọ, obscure	cọndone			

ăb'sọ-lūte (not lo͞ot)
ăc'cĕss or ạc-cĕss'
ạc-clī'mạte; ạc-clī'mạ-tīze
ad infinitum (Lat.) ăd ĭn-fi̱-nī'tum
ăd'vẹr-tīs̱e; ạd-vĕr'tis̱e-mĕnt
ärc'tic (not är'tik)
ásked (not ăst)
bäth (not băth); pl., bäths
bẹ-neath' (not neat͟h')
bouquet bo͞o-kā' (not bō)
cälm, pälm, psälm, älms
cā'ret (not căr)
chĭl'drĕn (not dụrn)
cĭr'cum-stạnce (*ance* as in in'stạnce)
clique klēek
cŏl'umn (not yụm)
commensurable kọm-mĕn'shụ-ra-ble

Words often Mispronounced

coṇ-dō'lẹnce (not cŏn'dō-lẹnce)
coṇ-fĭs'cāte
congenial cŏn-gēn'yal
cŏn'trâst, noun; cŏn-trâst', verb
cow'ạrd-ĭce (not īce)
dĕf'ị-cĭt (not dẹ-fĭc'it)
dĕs'pĭc-ạ-ble (not dĕs-pĭc'ạ-ble)
docile dŏs'ĭl
dŏg (not dạwg)
draught drâft
drought drowt
eleven ẹ-lĕv'n
evening ē'vn-ing (not ēv'ning)
ĕv'er-y (not ev're)
ĕx'ẹm-pla-ry (not ẹx-ĕm'plạ-ry)
ĕx'ị-gĕn-cy
ĕx'ō-rạ-ble
ĕx'plẹ-tive
ĕx'qui-site (not ĕx-quiz'it)
ĕx'tạnt
extraordinary ex-trôr'di-nạ-ry
facile făs'il
familiarity fạ-mĭl-yăr'ẹ-tẹ
Fĕb'ru-a-ry (not Fĕb'u-a-ry)
fĕm'ị-nĭne (not nīne)
figure fĭg'yūr (not fĭg'er)
filial fĭl'yạl (not fĭl'ị-ạl)

Words often Mispronounced

fi-nănce′ (not fī-); pl. fi-năn′ces
fĭn-ạn-ciēr′
forbade fọr-băd′
fôr′mi-da-ble (not fọr-mĭd′a-ble)
franchise frăn′chiz (not chīz)
gĕn′tle-mĕn (not mŭn)
genuine jĕn′ū-ĭn (not īn)
gorgeous gôr′jŭs (not gôr′je-us)
governor gŭv′ẹrn-ọr
griev′oŭs (not grēv′i-ŭs)
handkerchief hăng-kẹr-chĭf; pl., chĭfs
hăr′ạss (not hạ-răs′)
haunt hänt (not hạwnt)
heaven hĕv′n
height hīt (not hīghth)
heinous hā′nụs
hĭs′tọ-ry (not hĭs′try)
họ-rī′zon (not hŏr′i-zon)
hŏs′pi-tạ-ble (not họs-pĭt′a-ble)
hȳ-mẹ-nē′al
hypocrisy hĭ-pŏk′re-se (not hī)
hȳp-o-crĭt′i-cal (not hī)
ĭn-com-pâr′a-ble (not in-com-pâr′a-ble)
incongruity ĭn-kọn-grụ′i-ty
incongruous ịn-kŏng′grụ-ous
ĭn-dĭs′pụ-ta-ble (not ĭn-dịs-pū′tạ-ble)
ĭn′dụs-try (not in-dŭs′try)

Words often Mispronounced

ịn-ĕx′ō-rạ-ble
ịn-ĕx′plị-cạ-ble
ĭn′no-cĕnt (not sŭnt)
ĭn-quĭ′ry (not ĭn′quĭ-ry)
ĭn′tẹ-grạl
ĭn′tẹr-ẹst-ing (not ĭn-tẹr-ĕst′ing)
jŭdg′mĕnt (not mŭnt)
lăb′or-ạ-tō-ry (not lăb′rạ-tō-ry)
lăm′ent-a-ble (not la-mĕnt′a-ble)
laugh läf (not lăf)
lĕngth (not lĕnth)
listen lĭs′n
māin′tẹ-nạnce
más′ter (not măs)
mĕm′ō-ry (not mĕm′ry)
naïve (Fr.) nä′-ēv′
national năsh′un-al (not nāsh)
new nū (not nō͞o)
news nūz (not nō͞oz)
păc′ị-fịst
pā′trị-ọt (not păt)
pā′trị-ọt-ị̆sm
păt′rọn-ạge
pecuniary pē-kūn′yạ-rẹ
prĕs-en-tā′tion (not prē′sen-ta-tion)
prẹ-vĕnt′ive (not prẹ-vĕn′tạ-tive)
rō͞of (not rŏof)

Words often Mispronounced

rō̆ot (not rō̆ot)
route rō̆ot
scallop skŏl'lup
scĕn'ic (not scē'nic)
schism sĭzm
schismatic sĭz-mat'ic
schō-las'tic
scī'ẹn-tĭst
scrĭp'tūr-al
sed'en-tą-ry
shriēk (not srēk)
shrĭnk (not srĭnk)
sī'nẹ-cūre (not sĭn'ẹ-cūre)
slēēk (not slĭck)
soften sŏf'n (not sŏf'ten)
sō̆on (not sō̆on)
spĭr'ĭt (not spĭr'ŭt)
squā'lor
stā'tus
strĕngth (not strĕnth)
stū'dent (not stụ)
suite swēt (not sūt)
tăp'es-try
tąught
täunt
tĕx'tĭle
therefore thĕre'fōr

Words often Mispronounced

tis′sue tish′o͞o

toward tō′a̤rd (not to̤-wa̤rd′)

Tūes′day (not To͞os′day)

turgid tŭr′jĭd

undaunted ŭn-dänt′e̤d (not da̤wnt)

ŭn-der-neath′ (not neath′)

ŭn-ĭn′te̤r-e̤st-e̤d

ŭn-ĭn′te̤r-e̤st-ing

va-gā′ry

vĕg′e-ta̤-ble (not vĕg′ta̤-ble)

vē′he̤-mence

vē′hĭ-cle

vĕn′er-a̤-ble (not vĕn′er-ble)

vĭc′tō-rў (not vĭc′try)

virile vī′ril or vĭr′i̤l

west′wa̤rd (not urd)

wha̤rf (not wa̤rf); pl., wha̤rfs or wha̤rves

whĕth′er (not wĕth′er)

whĭch (not wĭch)

whīle (not wīle)

zō-ŏl′ō-gў (not zo͞o)

APPENDIX IV

A FEW COMMON ERRORS

A, An. Used incorrectly with *sort of* or *kind of*. He is that kind of man. (Not, *kind of a* man.)

About. (1) Not to be used for *almost*. The morning is almost gone. (Not, *about* gone.)

(2) Do not prefix *at* in expressing time. The bell rang at seven o'clock; or, The bell rang about seven o'clock. (Not, *at about*.)

Accept. Sometimes used for *except*. *Accept* means *to receive; except, to exclude.*

Aggravate. Not to be used for *vex* or *annoy*. A mood or an injury may be aggravated (*increased, made worse*), not a person. The wound was aggravated. The teacher was annoyed.

Alternative. Refers to one of *two* persons or things. There may be still a third plan or course. (Not, a third *alternative*.)

Among, Between. Among applies to *more than two*. Between, usually to only *two*.

And. Often used instead of *to*. He intended to try to succeed. (Not, try *and* succeed.)

Any one, No one. Refer to *more than two* persons or things, and are not to be used for *either, neither*. No one of the three sisters came. Neither of the two sisters was present. Any one of the four or more books. *Each other* and *one another* may be used indiscriminately.

Common Errors

APT, LIABLE, LIKELY. *Apt* denotes probability arising from natural tendency of persons or things; *likely*, any kind of probability; *liable*, an unpleasant probability. The poor are apt to be proud. It is likely to be pleasant. He is liable to be punished. *Apt* and *liable* are often used improperly for *likely*.

AS. Not to be used for *that;* I do not know that I care. (Not, I do not know *as* I care.)

AS . . . AS. Not to be used as correlatives in negative assertions; use correlatives *so . . . as*. He is not so tall as his father. (Not, *as tall*.)

AS WELL AS. Words joined to the subject by *as well as, with, in addition to*, or any similar expressions, are parenthetical, and do not affect the number of the verb. Mary, as well as her brother and sister, was promoted.

AWFUL, AWFULLY. These words are over-used. They are not synonymous with *very*. Properly used concerning something adapted to produce awe. The awful presence of the army. (Not, I was *awfully* disappointed.)

BAD, BADLY. In *He feels bad; He looks bad — bad* is correctly used as an adjective. In *He feels badly about the loss — badly* is correctly used as an adverb expressing manner. *Badly* should not be used for *very much*, or *a great deal*. I want very much to go. (Not, I want *badly* to go.)

BALANCE. Not to be used for *remainder* or *rest*. Three went, the rest remained. (Not, *balance* remained.)

Balance is the difference between the two sides of an account; *remainder* is a small part left over; *rest* may be a large or small part.

BETTER, BEST. When *two things* are compared, the *comparative* form must be used; as, John has a suit almost like mine, but I like mine the better. (Not, I like mine *best.*)

BETWEEN. See AMONG.

BRING, FETCH. *Bring* means simply *bring* or *convey* hither; *fetch* means *go and bring.*

BUT THAT, BUT WHAT. Incorrect after *doubt.* I did not doubt that he would refuse. (Not, *but that* or *but what* he would refuse.)

But what is not to be used for *but that* after expressions of uncertainty. I am not sure but that I shall go. (Not, *but what.*)

CALCULATE. A provincialism for *expect, intend, think,* or *suppose.*

CAN, MAY. *Can I help you?* inquires as to power or ability. *May I help you?* asks permission.

CAN BUT, CANNOT BUT (or *Could but, Could not but*) differ in meaning. "I can but hope" means, *can only* hope; can *no more* but hope; there is no other possibility. "I cannot but hope" means, I *must* hope though discouragement at times is strong.

CAN'T HARDLY. Often used for *can hardly.*

CLAIM. Not to be used for *assert* or *maintain.* To claim is to demand for one's own, to demand as due.

Common Errors

COUNCIL, COUNSEL. A *council* is a body of men; *counsel* means advice or a person who gives advice.

COUPLE. To be used only of two things of a kind closely associated; a pair.

DEPOT for STATION. *Depot* is in common use, but *station* and *railway station* are to be preferred.

DIFFERENT FROM. The preposition *from* is always used after *different*. He is different from his friend. (Not, *to* nor *than* his friend.)

DON'T. Contraction for *do not;* should not be used with a singular subject. He does n't understand. (Not, *don't* understand.)

EITHER, NEITHER. See ANY ONE, NO ONE.

ENTHUSE. A vulgarism. A word not in good usage.

ETC. Not to be used in formal writing. The expression *and the like* may be used to avoid statement of a long list of obvious details under a general term; as, The arts, music, painting, literature, and the like, flourish in times of peace. In tabulated lists, *etc.* may be used to avoid needless repetition.

EXPECT. Not to be used for *think* or *suppose. Expect* refers to the future. I suppose he did refuse to consider the proposition. (Not, *expect* he did.)

FIRSTLY. Not to be used. First, secondly, thirdly. (Not, *firstly.*)

FROM HENCE, FROM THENCE, FROM WHENCE. Omit *from.*

FUNCTION. Not to be used for *party, entertainment.* A *function* is an official ceremony.

GENTLEMAN, LADY; MAN, WOMAN. *Gentleman* and *lady* are words used to designate persons of refinement in speech and manners; persons well-bred, considerate under all circumstances of the welfare of others. These words are not properly used to indicate mere difference of sex. Vulgarisms: Two thousand lady students were enrolled. Lady stenographers were employed. Correct: Two thousand women were enrolled as students. Women were employed as stenographers. The English language contains no more noble words than *man* and *woman.*

> A perfect woman, nobly planned,
> To warn, to comfort, and command.
>
> —WORDSWORTH.

> His life was gentle; and the elements
> So mix'd in him, that Nature might stand up,
> And say to all the world, *This was a man.*
>
> —SHAKESPEARE.

GOOD DEAL, GREAT DEAL. Idioms in good use.

GRAND. This word loses its significance when misapplied. It means *majestic, lofty, superb, magnificent, exalted.*

GUESS. Not to be used for *think, expect, suppose.*

HAD BETTER, HAD RATHER. Idioms in good use.

HEALTHFUL, HEALTHY. Surroundings and conditions are *healthful;* persons are *healthy.*

Common Errors

HELP BUT BE. An awkward combination. Say, I cannot help being anxious. (Not, I cannot *help but be* anxious.)

IF. Not to be used for *whether*. I don't know yet whether I can come. (Not, *if* I can.)

INDIVIDUAL. Not to be used as synonymous with *person*, but rather as meaning a single person separated from all others. He held the audience and each individual present.

INSIDE OF. Not to be used for *within* in expressing time. He will be here within a month. (Not, *inside of* a month.)

KIND, SORT. These are singular nouns and cannot be modified by plural adjectives and pronouns. This sort; that kind; these sorts; those kinds. (Not, *these sort, those kind.*)

KIND OF, SORT OF. Not to be used with adjectives or verbs. I was rather (or somewhat) tired. (Not, *sort of* tired.) I tried after a fashion (or somewhat) to change my mind. (Not, I *kind of* tried to change.)

LIKE, AS, AS IF. *Like* is used with a substantive; *as* or *as if* with a verb. She looks like her brother; or She looks as her brother does. (Not, *like* her brother does.) He felt as if he had done something wrong. (Not, He felt *like* he had done something wrong.) He felt like a king or as if he were a king.

LOAN, LEND. *Loan* is not in good use as a verb. *Lend* is preferable. He lent me a knife. (Not, *loaned.*) I was glad to have the loan.

'Mid. A contraction not appropriate in prose.

Most. Not to be used for *almost*. She sings almost every evening. (Not, *most*.)

Near. Not to be used adverbially for *nearly*. He is not nearly so skilled as John. (Not, *near* so skilled.)

Neither, Nor. Neither the artist nor the laborer was called. (Not, *or* the laborer.)

'Neath. A contraction not suitable to prose.

Nice. Synonyms are *exact*, *particular*, *precise*, *fine*, *delicate*. Not to be used loosely for any one of several meanings. We had a delightful (or pleasant) time. (Not, a *nice* time.) She is a charming (or admirable) girl. (Not, a *nice* girl.)

No use. Not to be used without *of*. He is of no use. (Not, he is *no use*.)

Of. Not to be used for *have*, with *could*, *may*, *might*, *must*, *should*, *would*. You must have felt anxious. (Not, must *of* felt anxious.)

One. Do not refer to the pronoun *one* by another pronoun. One must suffer one's misfortunes with courage. (Not, *his* misfortunes.)

Over with. Not to be used for *over*. Commencement is over. (Not *over with*.)

Pardner. Not to be used for *partner*.

Party. Not to be used for *person*. A party is a *number of persons*. But in legal phrase a person may be a *party* to a contract. The man (or person) is waiting to see you. (Not, the *party*.)

Common Errors

PLAN. Not to be used with *on*. We planned going to England. (Not, planned *on* going.)

PLENTY. (1) Not to be used as an *adverb*. It is quite strong enough. (Not, *plenty* strong enough.)

(2) Not to be used as an *adjective* in the sense of plentiful. Fruit is plentiful. (Not, *plenty*.)

POSTAL. Not to be used for *postal card* or *post card*. He sent me a postal card from Madrid. (Not, *postal*.)

POSTED. Not to be used for *informed*. I am not informed on that subject. (Not, *posted*.)

PREVENTATIVE. Not to be used for *preventive*.

PROCURE, PURCHASE. Words often used when the simpler words *get* and *buy* would be better. I intend to get a college degree. (Not, *procure*.) He wants to buy a farm. (Not, *desires to purchase* a farm.)

PRONOUNS HE and HIM. Pronouns are often misused in noun clauses, and with infinitives. The verb *to be* takes the same case after it as before it; as, I know the man to be him. Here the pronoun *him* agrees with *man* in the objective case. The *attribute* in a noun clause must agree with the subject; as, We know that the officer is he. Here *he*, the attribute, must agree with the subject *officer*. In these two following sentences *he* is the attribute: The officer was known to be he; I was certain of its being he (equivalent to the sentence: I was certain that it was he).

PRONOUNS I and ME. A pronoun in the objective form

is often wrongly used after an adjective in the comparative degree. He is taller than I. (Not, than *me*.) The nominative I is used because it is the *subject* of a verb understood: He is taller than I am.

Pronouns Their, His, and Her. The English language has no singular possessive pronoun which can refer to both genders. This lack often brings about a common error in the wrong use of the plural possessive pronoun *their*; as, Each man and woman has *their* own troubles. Every boy and girl in the class should do *their* own work. In both these sentences the plural pronoun *their* is wrongly used to refer to a *singular* subject. The singular masculine possessive *his* is commonly used for such reference. The sentences corrected read: Each man and woman has *his* own troubles. Every boy and girl in the class should do *his* own work. These expressions may be made emphatic by the use of *both masculine and feminine* possessive pronouns; as, Each man and woman has his or her own troubles. Every boy and girl in the class should do his and her own work. *Both* of these constructions are awkward and unsatisfactory, and should be avoided by change of sentence when possible; as, Every boy in the class should do his own work and every girl, her own work.

Pronouns Who and Whom. *Who* is often misused for *whom*; as, *Who* did you wish to see? This sentence corrected reads, *Whom* did you wish to see? A few correct illustrations follow: The boy whom

Common Errors

you met is my brother. This sentence literally is, The boy you met whom, is my brother. *Whom* is the object of *met*.

Whom did you speak to? is literally, To whom did you speak? or You did speak to whom? In these questions *whom* is the object of *to* and must be in the *objective* case.

In the sentence, Who do you think was there? *Who* is the subject of *was*, and must be in the *nominative*. In, Who did you say he is? *Who* is the attribute complement and must be in the *same case* as *he*; the sentence means, *He* is *who*, did you say? But, Whom did you take him to be? is correct; *whom* refers to *him*, the *subject* of the *infinitive*. The sentence means, You did take *him* to be *whom?*

Pronouns Which, Who, and Whose. *Which* is not to be used as a relative pronoun in referring to a person; use *who* or *that*.

Who is not to be used in referring to animals; use *which* or *that*.

Whose is not, as a rule, to be used in referring to inanimate things; use *of which*.

Proven. Not in good use. Say *proved*.

Quite. Not to be used in the sense of *slightly*, *partly*, *not very*. *Quite*, when correctly used, means *completely*, *fully*. She is quite well means, She is entirely well.

Quite a few. A provincialism. Not to be used for *a good many*.

QUITE A LITTLE. Not to be used for *a good deal.*

RARELY EVER. A provincialism. Not to be used for *rarely* or *rarely, if ever.* He rarely, if ever, comes to New York. (Not, *rarely ever.*)

REAL. Not to be used as an adverb. It is really unpleasant. (Not, *real* unpleasant.)

REMEMBER. Not to be used with *of.* I remember hearing him. (Not, *remember of* hearing him.)

REVEREND, HONORABLE. Should be preceded by *the,* usually written out in full, and should never be followed immediately by a surname. The Reverend John Long, The Honorable Cyrus A. Dolph, The Reverend Mr. Dunton, The Reverend Dr. Burlingame, The Right Rev. (or Reverend) Dr. Charles H. Brent.

RIGHT AWAY, RIGHT OFF. Provincialisms. Not to be used for *at once, directly, immediately.*

SAME . . . AS. Not to be used for *same . . . that.* This is the same person that I saw yesterday. (Not, same person *as* I saw.)

SAME AS. Not to be used for *in the same way.* This room is to be decorated in the same way as the hall. (Not, the *same as* the hall.)

SEEM. Not to be used with *can't. Can't seem* is a provincialism. He does not seem able to succeed. (Not, *can't seem* to succeed.)

SOME. Not to be used for *somewhat.* He is somewhat confused. (Not, *some* confused.) He is somewhat better. (Not *some* better.)

Common Errors

SPLENDID. Not to be used for *great, good.* Synonyms are *brilliant, superb, glorious, shining, magnificent.* Use descriptive adjectives with precision.

STANDPOINT. *Point of view* is a better expression.

STOP. Not to be used for *stay. To stop* is *to cease.* He will stay in Los Angeles while in Southern California. (Not, *stop.*)

SURE. A vulgarism when used for *surely.*

THAT, THIS. Should never be used as adverbs. If it is so severe, we must change climate. (Not, if it is *that* severe.)

THROUGH. Not to be used in the sense of *finished.* Have you finished dinner? (Not, Are you *through* dinner?)

VERBS. In order to be ready and accurate in the use of verbs, it is necessary to know thoroughly the principal parts of a list of irregular verbs often misused.

Present	*Past indicative*	*Past participle*
begin	began	begun
bid (ask, command)	bade	bidden
blow	blew	blown
burst	burst	burst
drink	drank	drunk
eat	ate or ĕat	eaten
flow	flowed	flowed
get	got	got
give	gave	given
lay	laid	laid
lie	lay	lain

Present	*Past indicative*	*Past participle*
plead	pleaded	pleaded
prove	proved	proved
raise	raised	raised
ring	rang	rung
rise	rose	risen
run	ran	run
set	set	set
sit	sat	sat
swim	swam	swum
swing	swung	swung
take	took	taken
throw	threw	thrown
wring	wrung	wrung
write	wrote	written

VERY. Not to be used immediately before a past participle. He is very much excited about it. (Not, *very* excited.)

WAY. (1) Not to be used for *away*. I saw him away down the street. (Not, *way* down.)

(2) Not to be used for *in that way*. How could he talk in that way? (Not, how could he talk *that way?*)

WHOSE ELSE. Preferable to *Who else's*.

WIRE. Not to be used in formal writing, as a verb for *telegraph*.

APPENDIX V

BUSINESS FORMS

1. Order for Bill of Goods

Business Forms

Public School 23 *
Oakland, Calif.
September 5, 1919

G. P. Putnam's Sons
New York City

Dear Sirs:

Please send by express, collect, the number of copies specified of each of the following books to my address as given above:

6 Herrick's Wonders of Plant Life
1 Boissier's Cicero and His Friends
2 Olcott's Field Book of the Stars
2 Oman's England Before the Conquest
4 Molière's Hypocrite — Trans. by C. W. Page
2 Knox's Life of Robert Fulton
1 Jusserand's Shakespeare in France
3 Great Words from Great Americans

Yours truly,
Alfred M. Haskins,
Principal.

* In business correspondence the different lines of both the heading and the address are often not indented. For indented form see page 161.

2. Receipted Bill for Services

150 Broadway
New York City
March 1, 1919

Medical Publication Society
Washington Trust Building
New York City

To Alice C. Williams, Dr.

150 pages typewriting MS. "Increase in Infantile Paralysis and Its Causes" at 10 cents	$15	00
200 pages MS. "Arguments against Vaccination" at 10 cents	20	00
325 pages MS. "Need of General Science Teaching in Schools" at 10 cents	32	50
28 hours' dictation and transcribing at $3.00 a day	12	00
60 Form letters "To Our Subscribers" at 15 cents	9	00
	$88	50

Received payment,
Alice C. Williams.

Business Forms

3. Receipt on Account

Tacoma, Washington, July 24, 1916

$87.50

Received of Mrs. James K. Kelley eighty-seven dollars and fifty cents on account.

Jane H. Winchester.

4. Check

No. 350 Winchester, Indiana, May 12, 1919

WINCHESTER NATIONAL BANK

Pay to the order of Elizabeth B. Southworth $225.60

Two hundred and twenty-five $\frac{60}{100}$--------Dollars.

Albert C. Lockwood.

5. Note

$200.00 St. Louis, Missouri, August 1, 1919

Three months after date I promise to pay to the order of Allan F. Smith two hundred dollars, at Merchants' Trust Company, St. Louis.

Value received. Charles H. Chickering.

No. 1. Due November 1, 1919.

Note. *In place of notes a form called a Trade Acceptance is now coming into wide use. The student can secure a blank form of a Trade Acceptance, with information as to the special use and value of Trade Acceptances, at a bank or of any large business house.*

6. Telegrams and Night Letters

Business Forms

It is important to make a telegram as brief and clear as possible. Choose short, familiar words not likely to be misspelled in the transmission. Use no unnecessary word.

Arrange the words in separate, compact phrases so that, as a rule, each phrase,—

1. Has its own verb;
2. Keeps its few modifiers near to the words they modify;
3. Tells its part of the whole message;
4. Does not depend on punctuation for its meaning;
5. Can be understood only one way.

Note. *Dates and figures when necessary in the body of a telegram should be written in words. If written in figures each figure is regarded as a word and is charged for accordingly. The address and signature are not counted in the number of words in the case of domestic messages; in cablegrams, however, a charge is made for them at the same rate as for words in the body of the message.*

Get from the nearest telegraph office blank forms, with the rates for the several kinds of messages; i. e., *telegrams, day letters, night messages, and night letters. Study the instructions, and then write a message of each kind, figuring the rate.*

APPENDIX VI

THEME CORRECTION MARKS

Theme Correction Marks

A.	Ambiguous.
Ant.	Error in antecedent.
B.	Barbarism.
C.	Want of coherence.
Cap.	Capital needed.
Cl.	Not clear, vague, obscure.
Const.	Construction faulty.
Con.	Connection faulty.
Dict.	See Dictionary.
E.	Not English.
Eu.	Euphony violated.
Fig.	Error in figure.
Gr.	Not grammatical.
I.	Illogical.
Imp.	Impropriety.
Inv.	Involved structure.
K.	Awkward, stiff, or harsh.
l. c.	Change capital to small letter.
MS.	Faulty manuscript (order, spelling, etc.).
O.	Obscure.
Or.	Lack of organization.
P.	Fault in punctuation.
Pos.	Wrong position.
¶.	Proper place for a paragraph.

Theme Correction Marks

No ¶. Improper place for a paragraph.

Q. Error in quotation.

Qy, or ? Something in line questioned.

R. Redundant.

Rel. Error in relative word.

Rep. Avoid repetition.

Se. (1, 2, 3, etc.) Lack of sequence.

Sl. Slang.

Sp. Incorrect spelling.

T. Bad taste.

Tr. Transpose.

U. Want of unity.

V. Verbose.

Vo. Vocabulary.

W. Weak in thought or expression.

What? / Which? / Who? / Whose? } Ambiguous or obscure use of pronouns.

$\mathfrak{A}$ Take out.

$\wedge$ Words omitted.

$\times$ Some obvious fault.

| Recast entire clause, sentence, or paragraph.

A space is needed.

$\smile$ Space should be reduced.

$\frown$ Space should be omitted.

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BIBLIOGRAPHY

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